

The

INLAND

PRINTER

MAY

1937

Some of the More Important and Exclusive Features of the KLUGE AUTOMATIC PRESS

Six rollers, one rider and two vibrators contribute to the Kluge's perfect distribution.

Ten special new features in the Kluge Roller Assembly, including Micarta Trucks and Ball Bearings.

All major bearings wick-packed for thorough lubrication. All oil holes and cups in plain sight.

Legs, side arms and lower frame stronger and heavier. Upper reciprocating parts made of aluminum alloys for lightness and speed.

Patented rigid Throw-off and Non-Oscillating Back Shaft insures perfect and unyielding impression.

Eleven special new features in the Fountain and Disc Assembly.

The Kluge Selec-Tone Distribution guarantees ink where and how you want it.

Patented Depressible Grippers lay flat on platen until delivery fingers take control of sheet.

One set of suction fingers will handle all weights of stock up to 140-lb.

The famous Kluge Feeder is an integral part of the press.

Handy Stock Shelf for convenience in loading magazine.

Automatic Jogger, holding twelve inches of stock or one box of envelopes. Cannot overflow.

Belt wheel inside fly wheel, for better balance and greater safety.

Heavier, wider spread feet insure greater firmness and rigidity with the higher speed obtainable on the Kluge.



BRANDTJEN & KLUGE, INC., *Manufacturers*
SAINT PAUL " MINNESOTA

BRANCHES WITH OPERATING EXHIBITS:

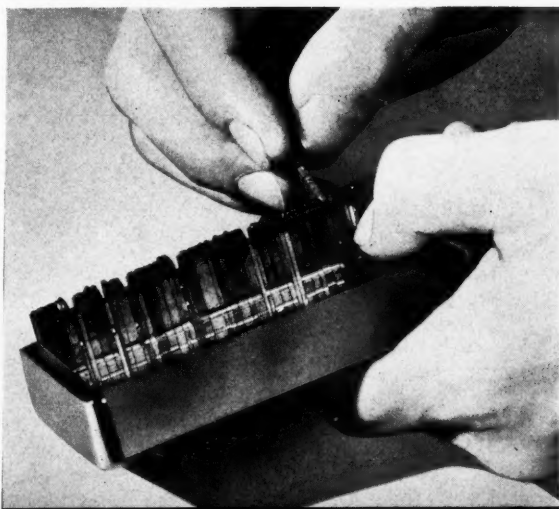
NEW YORK 77 White Street
PHILADELPHIA 253 N. 12th Street
BOSTON 27 Doane Street

DETROIT 1051 First Street
CHICAGO 522 South Clark Street
ST. LOUIS 2226 Olive Street
DALLAS 217 Browder Street

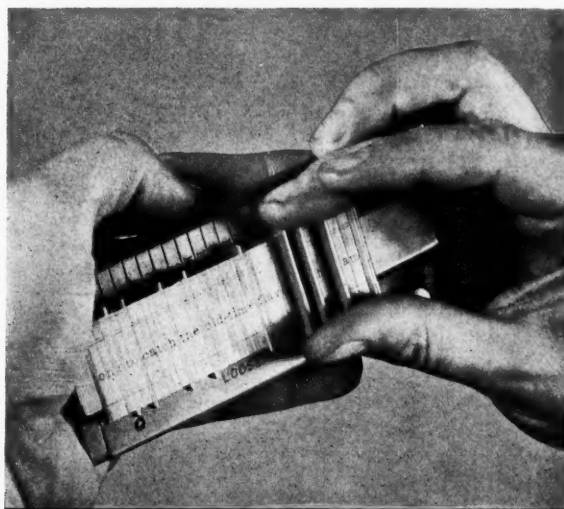
ATLANTA 150 Forsyth Street, S. W.
SAN FRANCISCO 451 Sansome Street
LOS ANGELES 1232 S. Maple Ave.

CANADA: SEARS LTD., Toronto, Montreal, Winnipeg, Vancouver

One Reason Why Ludlow saves so much time



Spaces hard to get at . . .



Spaces easy to get at . . .

In the composition of single types, it is the spaces which have to be handled most frequently in setting and justifying a line. Yet these spaces are far below the face of the line and are the hardest units in the line to get at.

With the Ludlow system of job and display composition, the spaces are, quite logically, the easiest units in the line to get at and handle. The "ears" on the spaces protrude beyond the ears on the letter characters, making it exceedingly easy to insert, adjust or remove them. As a matter of fact, a Ludlow compositor can often remove two or three spaces between words at a single operation.

In addition, Ludlow spaces require less handling, for spacing and justification

are far simpler. Because the line is cast in a slug of accurate length, "tight-to-lift" spacing, which requires much time and effort, is entirely eliminated.

The ease of spacing is one reason why Ludlow composition can be produced in so short a time. The gathering system of matrix assembly, and all-slug handling and make-up still further reduce the time consumed in getting a form to press.

Many printers have sincerely said that they "couldn't get along without the Ludlow." Their reasons were manifold. A wealth of data is available to the printer looking for a solution of composing room problems, seeking to expand his business, and step up his profits. Write for this information at once. No obligation!

LUDLOW TYPOGRAPH COMPANY

2032 CLYBOURN AVENUE

+

+

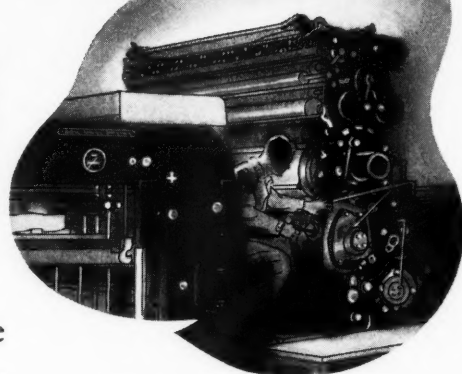
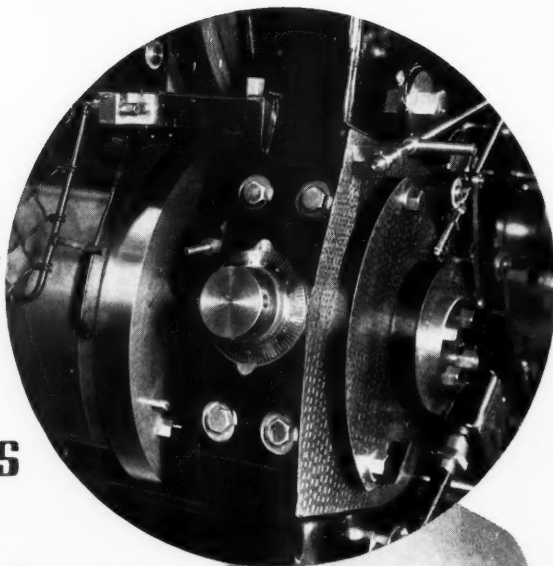
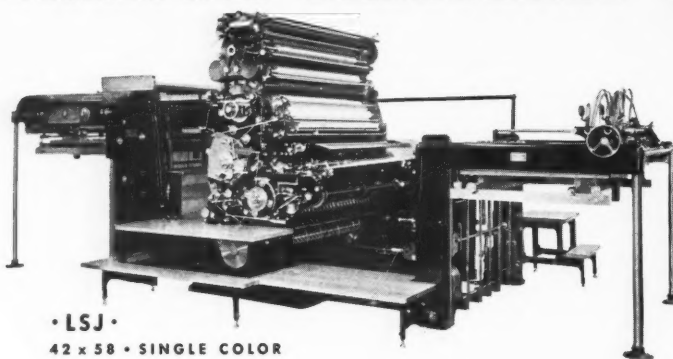
+

CHICAGO, ILLINOIS

Set in members of the Ludlow Karnak family and Hauser Script

Please Mention The INLAND PRINTER When Writing to Advertisers

AN *Improved* METHOD FOR SETTING PRINTING PRESSURES



• Due to the desirability of running the impression and transfer cylinder on pitch line for any thickness of stock being handled, printing pressure is obtained by adjusting the blanket cylinder . . . not by the usual method of moving the impression cylinder.

To eliminate the hazard of unequal printing pressure between blanket and impression cylinders two micrometer dials are used; one on either side of each unit, that at all times indicate to the operator the exact amount of printing pressure.

Some Features of **HARRIS COLOR GROUP**

1. Revolutionary Harris H. T. B. Stream Feeder
2. Precision Tapered Pre-loaded Roller Bearings
3. Choice of Feed Roll or Rotary 3 Point Registering mechanism
4. Micrometer Dials for setting printing pressures
5. Quick Change Plate Clamps
6. Double size Transfer Cylinder
7. Inker load eliminated from printing couplet
8. Harris Cleanable Ink Fountain
9. Adjustable Ink Vibration.

HARRIS • OFFSET • PRESSES **HARRIS • SEYBOLD • POTTER COMPANY**

General Offices: 4510 East 71st Street, Cleveland, Ohio • Harris Sales Offices: New York, 330 West 42nd Street • Chicago, 343 South Dearborn Street • Dayton, 813 Washington Street • San Francisco, 420 Market Street • Factories: Cleveland, Dayton

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Turned back from the *"Land of the Free"* because of *Glare*



IN THE EARLY YEARS of this century, when the physical examination of immigrants was perfunctory, Port Doctors discovered that they had been holding up the admission of many healthy men and women on the grounds that they were suffering from serious eye diseases . . . When, in fact, the swollen, squinted lids and reddened eyes which aroused their suspicions were, in the majority of cases, the effect of the glaring light reflections to which the immigrants had been exposed on their long sea voyage.

PAPER GLARE—EQUALLY TROUBLESOME

Unfortunately, water is not the only cause of glare. Authorities on vision say that shiny papers can be equally trying on one's eyes. To protect you against them, Kimberly-Clark has developed Kleerfect and Hyfect—two printing papers whose color and surfaces have

been scientifically processed to neutralize and absorb light.

Although Kleerfect and Hyfect cost no more than just printable papers, the self-same processing which enables their neutral white color and soft surfaces to take the dazzle out of light gives them in perfect balance the other qualities necessary to producing outstanding printing.

ASK YOUR PRINTER

If you are a publisher or advertiser and have not seen samples of the added readability which Kleerfect or Hyfect's freedom from glare can bring to your printed pieces, write our advertising office in Chicago.

If you have not already proved how much either paper can save you on your present printing costs, get the facts from your paper jobber or printer.

THIS ADVERTISEMENT IS NOT PRINTED ON EITHER KLEERFECT OR HYFECT

KIMBERLY-CLARK CORPORATION

ESTABLISHED 1872

Kleerfect kind to your eyes *Hyfect*

REG. U. S. PAT. OFF.
THE PERFECT PRINTING PAPER
MANUFACTURED UNDER U. S. PAT. NO. 1,000,000

NEENAH, WISCONSIN
CHICAGO • 8 SOUTH MICHIGAN AVENUE
NEW YORK • 125 EAST 42ND STREET
LOS ANGELES • 310 WEST SIXTH STREET

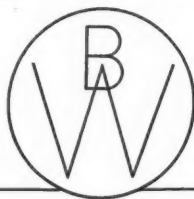
REG. U. S. PAT. OFF.
ALL-PURPOSE BOOK PAPER
MANUFACTURED UNDER U. S. PAT. NO. 1,000,000

Please Mention The INLAND PRINTER When Writing to Advertisers



WHEN THEY'RE STRAINING AT THE POST THEY NEED A WESTON PAPER "They're off" may be the beginning of a race but it's the end of a ledger paper. It takes a skillfully made rag content paper to stand hard usage and constant straining at the binding post. Good printing or ruling alone will not make efficient and serviceable records and forms. The ability to stand use and abuse must be built into the paper. All Weston rag content ledger, index and bond papers have the famous Weston precise adjustment of each paper property. Customer satisfaction is assured when appearance, writing surface, erasability, printability and strength are all in perfect proportion. You will never have a paper complaint if you use the right Weston paper.

BYRON



WESTON COMPANY

DALTON, MASSACHUSETTS

Rag Content **LEDGERS**
No. 1. 100% BYRON WESTON CO. LINEN RECORD
 100% DEFIANCE
 85% WAVERLY
 75% CENTENNIAL
 50% WINCHESTER
 25% BLACKSTONE

MACHINE ACCOUNTING
 TYPACOUNT LINEN LEDGER
 85% Rag Content
 WESTON'S MACHINE POSTING LEDGER
 WESTON'S MACHINE POSTING INDEX
 50% Rag Content

Rag Content **BONDS**
No. 1. 100% WESTON'S BOND
 100% DEFIANCE
 75% HOLMESDALE
 65% EXMOOR
 50% WINCHESTER
 25% BLACKSTONE

COMPLETE COMPOSITION SERVICE FROM



1

Monotype

THE MONOTYPE SYSTEM

embraces all the operations involved in machine typesetting, the making of type, strip rules and metal spacing material, and their use either singly or in combination in the production of type pages, the make-up and imposition of type forms, the mounting of cuts and, finally, Non-Distribution.

Each element of the Monotype System is complete within itself and in its application to the work for which it was designed, and each element may be combined with any other or with all other elements to meet fully the requirements of any printing plant in the production of all classes of work.

These advantages, combined with the Non-Distribution of all type and materials, are not available through any other composing room system:

Machine Type-Setting

The Monotype Typesetting Machine sets type in measures up to 60 picas wide in sizes from 4 to 18 point. Straight matter, tabular and intricate work, blank ruled forms, rule-and-figure work are done with unequalled speed.

Display Type-Casting

The Monotype Display Type Attachment enables the same Monotype to cast new and perfect type, spaces, special characters and decorative material in all sizes from 4 to 36 point. More than 350 series of faces available.

Rule-Lead-Slug Casting

Equipped with Rule, Lead and Slug Molds and the Cutter Attachment the same Monotype casts strip rules from 1½ to 12 point—in continuous strips or automatically cut to all labor-saving measures from 6 picas to 25 inches.



Complete Details
of the
Monotype System
will be furnished
on request

LANSTON MONOTYPE MACHINE COMPANY

Monotype Building, 24th at Locust Street, Philadelphia, Pa.

(Composed in the Monotype Twentieth Century Family)

Please Mention The INLAND PRINTER When Writing to Advertisers



For modern business use Rising manufactures the following bond and writing papers: Housatonic Bond, Rising Parchment, Danish Bond, Finance Bond, Initial Bond, Fiscal Bond, Winsted Bond, Triplico Bond, Danish Linen and Line Marque. In addition, Rising manufactures a large line of Ledgers, Indexes, Manuscript Covers, Direct Advertising Papers, and Wedding Papers and Pasted Bristols.

RISING FISCAL BOND gives the printer a winning start on every job. The initial advantage afforded by this superior paper makes nearly any job look good—and the good ones look better. That is why so many experienced printers use and recommend it regularly.

FISCAL BOND is a 25% rag content paper with real character and strength. Its pure white and smart business-like appearance is enhanced by the cockle finish. Because of its uniformity, its performance in high-speed presswork, and its great adaptability, it ranks high with printers and executives who are looking for "the happy medium" in quality and economy.

FISCAL BOND is available in white in four weights, and in five contrasting colors in Substance 20. Envelopes to match are made up in six standard sizes by the Old Colony Envelope Company.



One of the

RISING *Papers*

RISING PAPER COMPANY • Housatonic, Massachusetts

SAVE 50% IN FLOOR SPACE with a



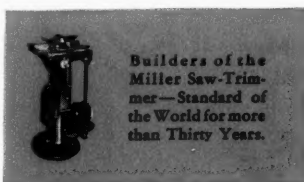
Compact.... As a Result of Modern Design

By combining press, feeder and delivery into a single, self-contained unit, Miller has increased efficiency—decreased overall size. In fact, Millers occupy up to 50% less floor

space than other presses of the same capacity. Think of it! Three Millers in the same space occupied by two other presses of like sheet size. Yet, Miller affords up to 25% more production, and is the most fully automatic press built today.

Other profit-making features

which have been pioneered by Miller include.... slow down delivery.... automatic oiling.... tachometer (speed indicator).... controlled sheet feeder.... high speed constant inker.... totalizer (total impression counter).... high speed bed motion. *Catalog on request.*



MILLER PRINTING MACHINERY CO. PITTSBURGH, PENNSYLVANIA

Branch Offices: BOSTON, NEW YORK, PHILADELPHIA, CHICAGO and SAN FRANCISCO. *Canadian Company:* MILLER PRINTING MACHINERY OF CANADA, LTD., Toronto and Montreal. *Agents:* CALIFORNIA PRINTERS SUPPLY COMPANY, Los Angeles, California; LANCE COMPANY PRINTER'S SUPPLIES, Dallas, Texas; J. H. SCHROETER & BRO., INC., Atlanta, Georgia.

Please Mention The INLAND PRINTER When Writing to Advertisers

PRODUCT STAMPS

A Most Welcome New Idea To Sell Your Customers

HERE'S "CREATIVE SELLING" WITHOUT CREATIVE COSTS

The printing industry has long been urged to do "creative selling." But to most printers, this suggests increased selling costs for dummies, layouts, etc. For most creative ideas must be *visualized* to be sold.

The Product-Stamp is a "creative idea"—as sound, as new, as appealing an idea as ever intrigued a printing buyer. Yet it doesn't have to be especially visualized for each prospect. A printer doesn't have to make *speculative sketches* to sell it. All you need is the set of Product-Stamp specimens and sales helps provided free by McLaurin-Jones Company.

With this material it's a simple matter to show any prospect what a real service Product-Stamps can be in his business. How they make sales letters, bulletins, etc., more resultful. How they save time. How they constitute a new "advertising medium" that has

"Have you heard about the Product-Stamps we're printing, Mr. Wilson? It's a great new idea your firm can use too!"



"What are Product-Stamps?"

a score of uses . . . all of which are so economical that any business can readily afford them.

Yet Product-Stamps show a real profit to printers who push them. Get the whole story. Fill out the coupon below, now.

Any printer can produce Product-Stamps with

McLAURIN-JONES
Summed Papers
GUARANTEED
FLAT

Copyright—1937—McLaurin-Jones Co.



McLAURIN-JONES CO., Brookfield, Mass.

Send free specimens and sales literature on Product-Stamps to

PRINTER _____

ADDRESS _____

CITY _____ STATE _____



IS HE CAREFUL?



Addresses 100 Competitors in His Best Clothes
Addresses 1000 Customers on Cheap Paper

AT ATLANTIC CITY this manufacturer addressed a hundred members of his trade association. To live up to the dignity and standing of his company, he appeared in new shoes, a custom shirt, and a perfectly fitting new hand-tailored suit.

Every day this man's company addresses (on paper) more than a thousand customers and prospects. Yet he never stops to notice that his paper and envelopes are of the very cheapest, least impressive character that can be bought.

If you are in business or professional life fine paper is important to you. It supplies atmosphere. Your customers feel this atmosphere. What they feel, they believe.

Fortunately, the cost of even Strathmore's fine

papers is negligible. You can have the most widely used rag-content bond letter paper in America—STRATHMORE HIGHWAY BOND—for less than 1 per cent more, per letter, than the cheapest paper you might buy. And even if you specify as fine a bond paper as can be made—STRATHMORE PARCHMENT—the additional cost, per letter, will be but 2.9%.

We will gladly send you the Strathmore Letter-Cost Analysis audited by Certified Public Accountants. With this useful analysis we will include liberal samples of Strathmore papers and envelopes-to-match for your use. Write for T-2 Samples today to Strathmore Paper Company, West Springfield, Massachusetts. (Strathmore envelopes-to-match are made by Old Colony Envelope Company, Westfield, Mass.)



STRATHMORE

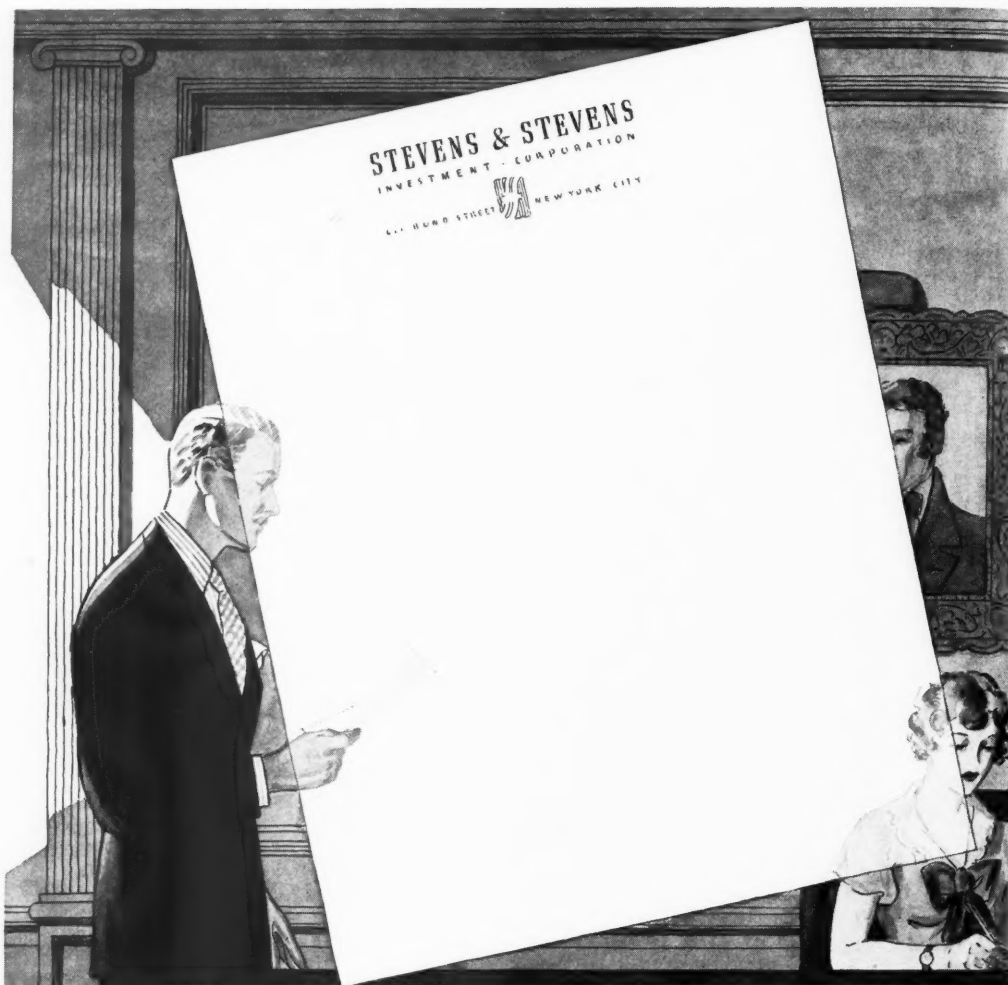
Maker of Fine Papers

Another, and still stronger page, in the Strathmore series of full-page advertisements showing the business advantage of using fine letterheads. This series appears in "Fortune", "Time", "Business Week", "Nation's Business", "Sales Management" and other strong magazines reaching this country's leading manufacturers and merchants. Every business man can afford a better letterhead now. Meet Strathmore's advertising campaign with an energetic effort of your own to sell better papers, and you will increase your profits and good will.

Full page from the April 10, 1937 "Business Week"—Facsimile, reduced.

YOUR LETTERHEAD IS THE VOICE OF YOUR BUSINESS

LANCASTER BOND.



50th
ANNIVERSARY
Gilbert Quality Papers

Yours or your customer's letterhead is the voice of the business institution. It is the permanent mechanism of expression in the daily contact with absent business associates or prospects. Is its tone to be of an unimpressive, negative quality or a firm poised voice of a courteous personality with whom one could converse agreeably and profitably?

Lancaster Bond, the largest tonnage all-rag bond in the country, instantly reflects an inbred quality of refinement and character. Its rich texture, crisp feel and beautiful cockle finish make a lasting impression on correspondents.



Reputable paper merchants throughout the country can furnish regular size, weight or color on a moments notice. GILBERT PAPER COMPANY, MENASHA, WISCONSIN.

Lancaster Bond is also sold in attractive boxes—500 sheets each—in white. Sizes: 8½" x 11", 8½" x 13", 8½" x 14", in all substance weights. Carried by paper merchants throughout the country.

Other Popular Gilbert Papers: Dreadnaught Parchment, Valiant Bond, Radiance Bond, Resource Bond, Avalanche Bond, Dreadnaught Ledger, Lifetime Ledger, Old Ironsides Ledger, Dauntless Ledger, Entry Ledger.

Dispatch Six Star Line: Dispatch Bond, Dispatch Ledger, Dispatch Onion Skin, Dispatch Safety, Dispatch Index, Dispatch Manuscript.



SPEED AND HOT WEATHER DON'T FAZE DAYCO ROLLERS

PLANT MANAGER: "Yes, Sir—high speed and hot weather don't faze our Daycos—we've been getting eight to ten thousand MORE top speed impressions a day with them on this press."

DAYCO REPRESENTATIVE: "That's a pretty healthy saving, isn't it?"

PLANT MANAGER: "Sure. And I'll tell the world they've saved me barrels of grief because they don't get stiff in winter or melt in summer. And we've been running 'em over a year and they are just as good as new. Yes, and my disposition is better too."



● Dayco Rollers are preventing trouble, speeding up production, contributing toward better work, and reducing costs in all kinds of printing and lithographing plants. Besides being adapted for all the usual applications, Daycos are unequaled for waxing, graining, varnishing, and the use of metallic inks as well as alkali and acid-resisting inks...for printing on metal, glass, cellophane, wax paper, cardboard, and other stocks...

for letter-press, offset, and intaglio work...for all classes of presses and special printing machines.

No matter what type of work you do, Dayco Rollers will give you unrivaled service. Keep them clean and they'll perform like new rollers for millions and millions of impressions. Ask us to have a representative study your requirements and meet them with Dayco Rollers specifically built for you.

And remember, there is only one patented, sleeve-type roller—DAYCO! Insist upon the genuine.

THE DAYTON RUBBER MFG. CO.
DAYTON, OHIO

★ ★ ★

DAYCO "STAYPUT" ROLLERS
especially built for newspapers, are distributed by

THE NELSON ROLLER COMPANY
TRIBUNE TOWER, CHICAGO.

Dayco Rollers

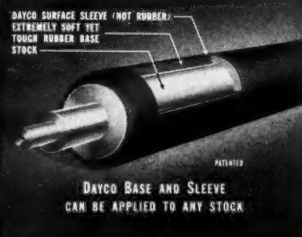
The Original Synthetic Rubber



Printing and Lithograph Rollers

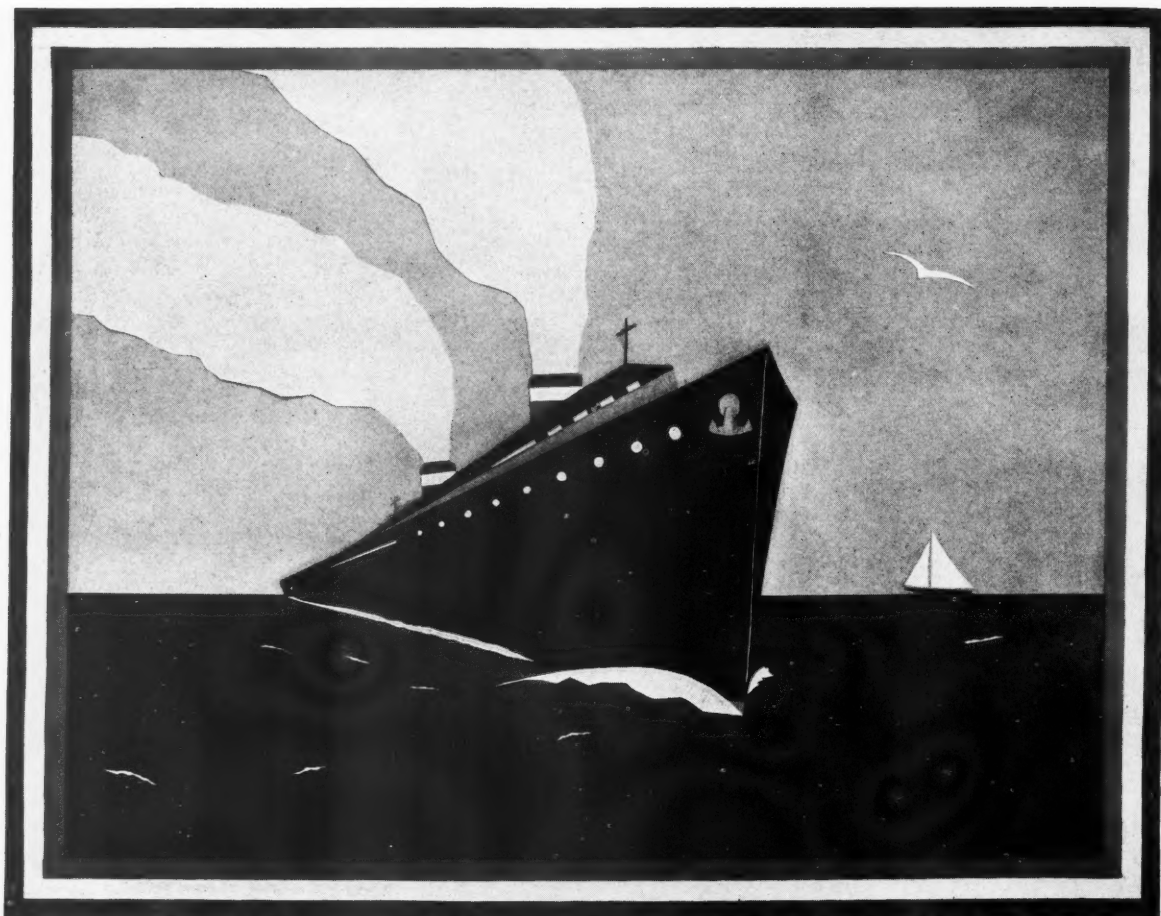
COPYRIGHT 1937, THE DAYTON RUBBER MFG. CO.

THE ALL-PURPOSE ROLLER FOR FORM, DISTRIBUTOR, DUCTOR, ETC.



BRANCHES AND DISTRIBUTORS: The Dayton Rubber Mfg. Co., • 206 Park Murray Bldg., 11 Park Place, New York • Room 640, 20 N. Wacker Drive, Chicago • 2970 W. Grand Blvd., Detroit • Henry T. Lefavor, 470 Atlantic Ave., Boston • W. D. Tuck, Bourse Bldg., Philadelphia • Chas. M. Lewis, 985 Boulevard, N. E., Atlanta • R. A. Hopff, 5114 Stewart St., Cincinnati • John Leslie Paper Co., Minneapolis and Great Falls • Nassau Paper Co., St. Paul • California Printers Supply Co., 411 E. Pico St., Los Angeles • L. W. Dunlap, 7711 Miramonte Blvd., Los Angeles • Wm. Goodwin, 420 S. San Pedro St., Los Angeles • John C. Nicolson, 582 Howard St., San Francisco • Edward Hauenchild, Honolulu, T. H.

Please Mention The INLAND PRINTER When Writing to Advertisers



Cut from BUCKEYE COVER

SO attracted by the beauty and variety of the colors in the Buckeye Cover line was an ingenious and artistic young gentleman in Philadelphia that he conceived the idea of working them into a picture. With no other tools than a scissors, a pastepot, a set of Buckeye Cover sheets and an eye for the beautiful in paper, he fashioned the picture above.

The illustration cannot, of course, show the brilliancy of the original work. But it may be said that only eleven of the fourteen colors of the Buckeye Cover line were used. Experienced printers everywhere know that in range of colors, variety of finishes, uniformity of surface and in rugged wearing qualities Buckeye Cover affords an unequalled combination.



THE BECKETT PAPER COMPANY . . . Hamilton, Ohio

Makers of Good Paper Since 1848

High-Speed

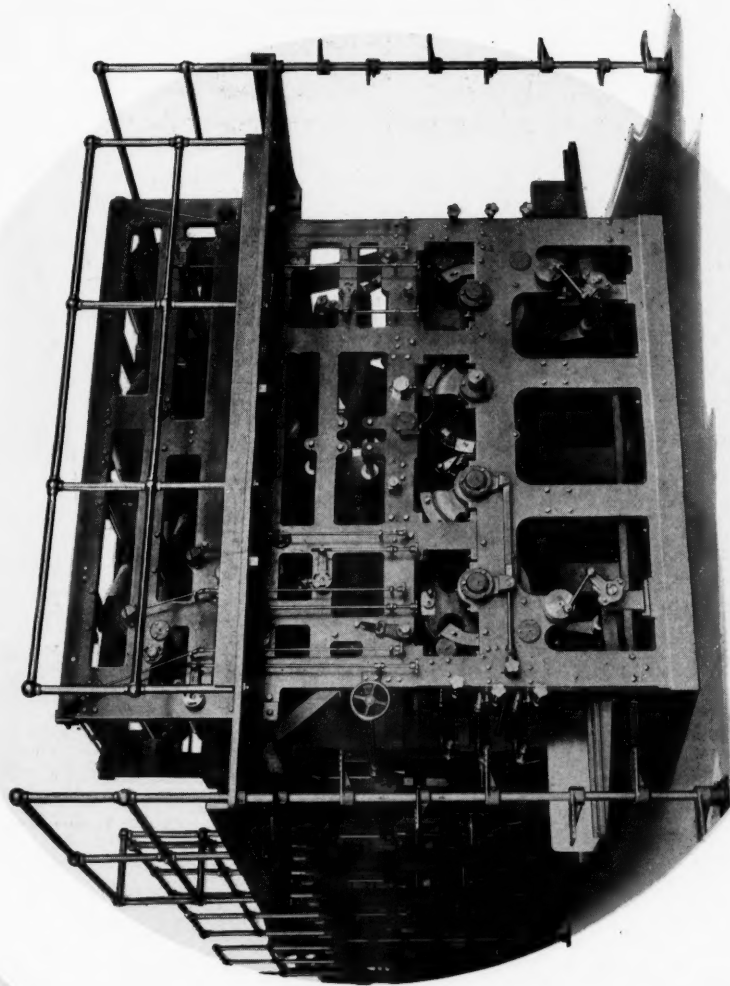
COTTRELL GRAVURE PRESS

has large earning capacity

This press prints two colors first side and four colors second side... at 15,000 cylinder revolutions an hour. It is furnished with a magazine-type folder, as in the construction shown herewith (now used in the printing of two leading national magazines). All signatures are delivered in a patented packer-type delivery... in four 8's, two 16's, or two 20's. Construction and web control insure continuously accurate register at high speeds. Registering compensators are quickly operated electrically by the pressman, from a convenient position beside the folder. The press throughout is heavy and rigid... built for continuous high-speed operation... with a background of many years of Cottrell experience in the building of web presses for magazine printing. Write for more information about this and other Cottrell rotogravure printing presses.

C. B. COTTRELL & SONS CO., WESTERLY, R. I.

NEW YORK: 25 EAST 26th STREET • CHICAGO: 332 SOUTH MICHIGAN AVENUE
CLAYBOURN DIVISION: 3713 NORTH HUMBOLDT AVENUE, MILWAUKEE, WISCONSIN
SMYTH-HORNE, LTD., 1-3, BALDWIN PLACE, GRAY'S INN ROAD, LONDON, E. C. 1



Side and end views of a recent Cottrell
rotogravure press construction.



WHEN YOU ORDER BOND

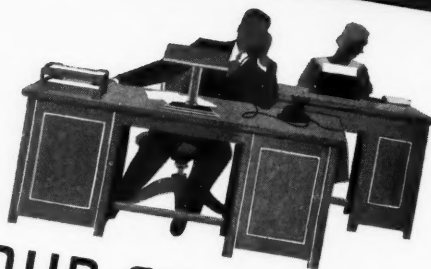
There are **2** *PEOPLE to CONSIDER*

YOURSELF



From YOUR standpoint Ta-Non-Ka is about as perfect a sulphite as you can put on your presses. It always lies flat . . . always stacks evenly without wavy edges . . . and delivers maximum impressions per hour. It is a **PRESS PROFIT** sheet.

Ta-Non-Ka also has a high, easy-to-print finish. It is very economical on ink. It is uniform—one run being consistently like another. It is, in every respect, an ideal sulphite that meets all requirements of the modern press-room. Try it. Write for sample sheets.



YOUR CUSTOMER

From your CUSTOMER'S standpoint Ta-Non-Ka is equally satisfactory. The new, spring water Ta-Non-Ka is the whitest sulphite in its price class; in fact, even whiter than many higher priced grades.

Ta-Non-Ka provides a good writing surface. Its strength, bulk and opacity are above standard. It is a 100% American sheet and is specified by many of the country's largest users of sulphite bond.

**BADGER PAPER
MILLS, Inc.**
Peshtigo, Wisconsin





SPEED.. everywhere

• Ask for literature *"In Step With the Times"*. It contains valuable production data.

DEXTER FOLDER COMPANY

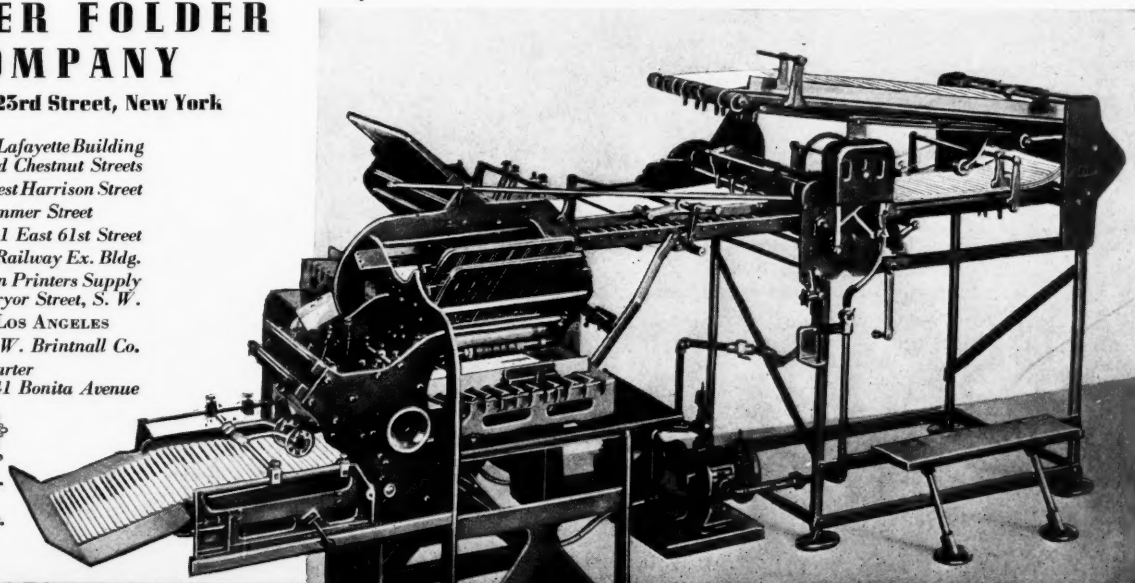
28 West 25rd Street, New York

PHILADELPHIA—Lafayette Building
Fifth and Chestnut Streets
CHICAGO—117 West Harrison Street
BOSTON—185 Summer Street
CLEVELAND—1931 East 61st Street
ST. LOUIS—2082 Railway Ex. Bldg.
ATLANTA—Dodson Printers Supply
Co., 231 Pryor Street, S. W.
SAN FRANCISCO, LOS ANGELES
SEATTLE—Harry W. Brintnall Co.
DALLAS—J. F. Carter
5241 Bonita Avenue

THE CLEVELAND

Model "Double O"
Folder with contin-
uous feeder.
Powered by Kimble.

- In the Air—on the Railroads—with Automobiles—in Communications—Sports—in your Pressroom—in your BINDERY.
- Fast Service is important! Your customers ask for it. Your PROFITS depend upon it.
- You will have the *FASTEST FOLDING SERVICE* when you install a CLEVELAND MODEL "DOUBLE O" FOLDER. No other folder of similar size can equal it for high speed production. Its two speed feature provides for folding both parallel and right angle work at the maximum rate. Its high production assures the lowest cost per 1000 sheets.
- Folds sheets from 4"x 6" to 22"x 28" in size. Nine Folding Plates (3 to each section) provide ample folding range for your Direct Mail Folders, Booklets, Dealer Helps, Package Inserts, and other work, either singly or in gangs of two or more up.
- Folds, scores, perforates and slits.



It's too late to hire Paul Revere —but we're anxious to spread this message!



TO PRINTERS in every village, hamlet, town and city, we want to flash the good news that roller problems are ceasing to be the bane of a printer's life.

The hearty cooperation and countless suggestions received from members of the graphic arts industry have resulted in an Ideal Roller for every purpose. They are the rollers *you* have helped to develop by confiding your needs and desires. To your suggestions we have added our knowledge of materials and fine craftsmanship.

Looking to the future, we are constantly experimenting to develop newer materials to meet the

coming superspeed presses, the new ink formulas and the ever-widening range of paper stocks and materials to be printed. We are trying hard to keep ahead of the progressive printers.

The man who pays the roller bills also has had something to say, with the result that rollers from Ideal are most economical, not only in cost but in time-saving operation. The high quality of work produced with Ideal Rollers is an important factor in gaining and holding satisfied customers.

An Ideal representative will be pleased to make a special survey of the requirements of your plant.

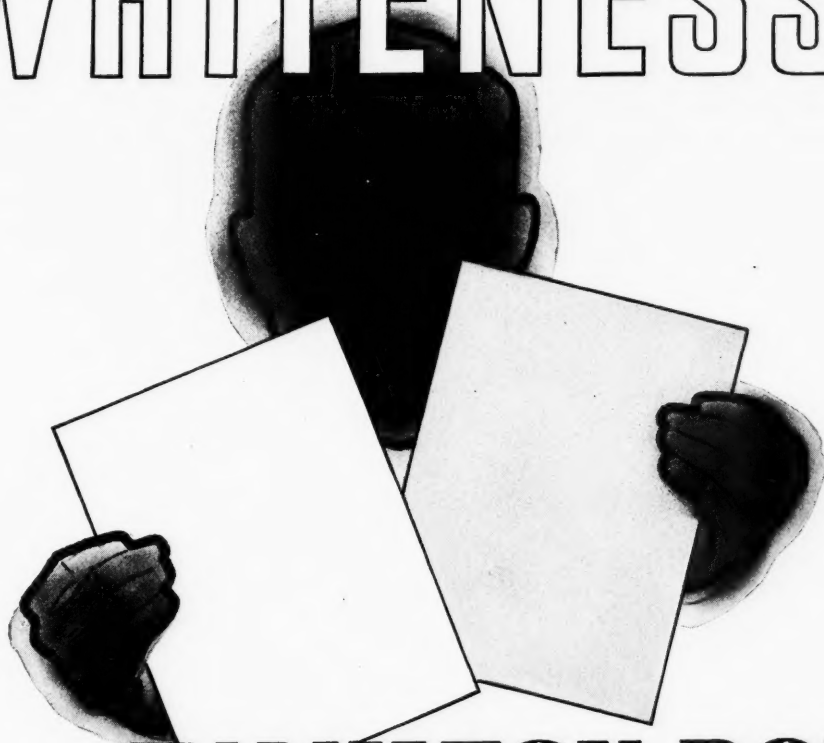


IDEAL ROLLER & MFG. CO.

CHICAGO . . . NEW YORK

Branch sales and service offices are located in principal cities

THERE'S AN EXTRA PROFIT IN WHITENESS



HAMILTON BOND



Founded 1856

There's an extra profit in Hamilton Bond. For one reason, it is the finest, whitest number one sulphite bond made today. For another, it's an ideal paper to print on. For a third, it's nationally advertised. You'll find Hamilton Bond ideal for numerous business-use paper jobs.

Let us show you. Write for our Bond Portfolio. It shows Hamilton Bond in 4 substances and in 12 colors, not to mention 10 of America's most beautiful letterheads. They'll help you sell.

W. C. HAMILTON & SONS, MIQUON, PA.

Finer Papers for Business and Advertising

...MAKE YOUR HOLE DRILLING PROFITABLE...

● It seems a simple task to put holes in paper. But to cut them round, clean and accurate with speed on loose leaf forms, books, glued pads, calendars, etc.—that's a serious business operation.

When you can do that perfectly, though, at the ratio of speed possible with a Wright Multiple Drill, then your hole drilling is a function for greater production and profit.

Here's why that's so. Drilling cycle is less than 3 seconds. Round holes are cut in piles up to 2" high. Millions of sheets are finished per day. Hollow drills and drill heads are adjustable in a few seconds. Back, side and spacer gauges are easily and quickly set. Can be equipped with attachment for slot holes.

Simply trip the treadle and the machine does the work—a ream of paper with clean holes in less than three seconds. It pays to do every job the "Wright" way.

HARRIS-SEYBOLD-POTTER COMPANY
SEYBOLD DIVISION DAYTON, OHIO



SEYBOLD Wright Drills

Sales and Service Departments conveniently located as follows:

New York:

E. P. Lawson Co., Inc.,
426-438 W. 33rd Street

Chicago:

Chas. N. Stevens Co., Inc.,
110-116 W. Harrison Street

Atlanta:

J. H. Schroeter & Bro., Inc.

San Francisco, Los Angeles, Seattle:
Harry W. Brintnall Co.

Dayton:

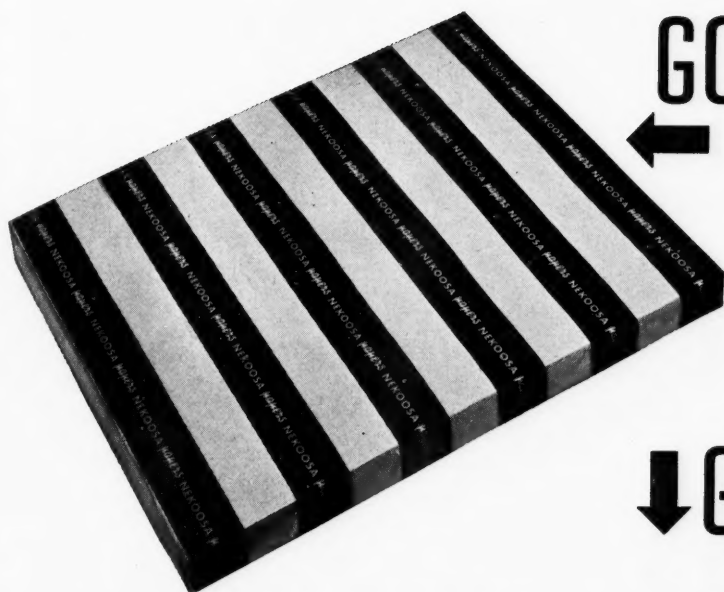
Seybold Factory

Toronto:

Harris-Seybold-Potter Co., (Canada) Limited

Detroit: Chas. A. Strelinger Co.
149 East Larned Street

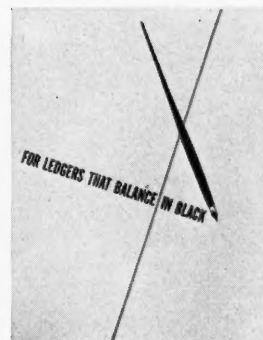
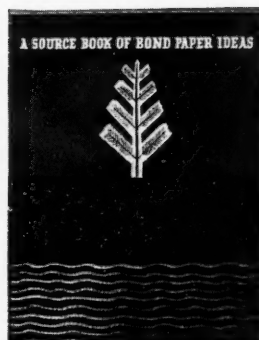
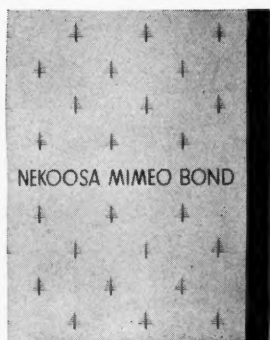
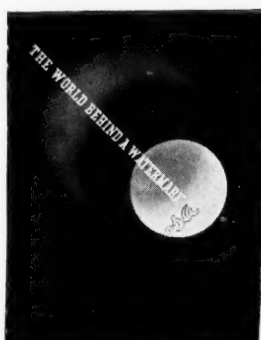
Latin America & West Indies:
National Paper & Type Co.



GOOD PAPERS



GOOD IDEAS



Separately, good ideas and good papers may be hard to sell. Combined, they form a team that leads to profits. The new sulphite papers bearing the Nekoosa watermark—NEKOOSA BOND, NEKOOSA MIMEO BOND, and NEKOOSA LEDGER—are good papers—well able to satisfy every demand of critical paper buyers. They are planned and produced by skilled paper technicians in one of America's largest paper mills. They are rigidly *pre-tested* at the mill for their printing and writing qualities, formation, stiffness, surface

smoothness, strength, weight, color, moisture content, folding ability, erasing quality, brightness, opacity, sizing. These rigorous tests protect you and your customers when you use any of the Nekoosa *Pre-Tested* Business Papers or matching envelopes which are available in commercial sizes. And as for good ideas—the second member of the profit-winning team—a series of unusual portfolios has been developed, packed full of stimulating, usable ideas. Check the ones you want below and attach coupon to your business letterhead.

NEKOOSA

PRE-TESTED BUSINESS PAPERS

MADE BY THE NEKOOSA-EDWARDS PAPER COMPANY • PORT EDWARDS, WISCONSIN

NEKOOSA IDEA SERVICE

NAME _____

COMPANY _____

☐ A SOURCE BOOK for Bond Paper Users . . . a large and handsome portfolio of bond paper facts and ideas of practical working value. (This book is in production. Reserve your copy now.)

☐ THE WORLD BEHIND A WATERMARK . . . the dramatic word and picture story of how good paper is made.

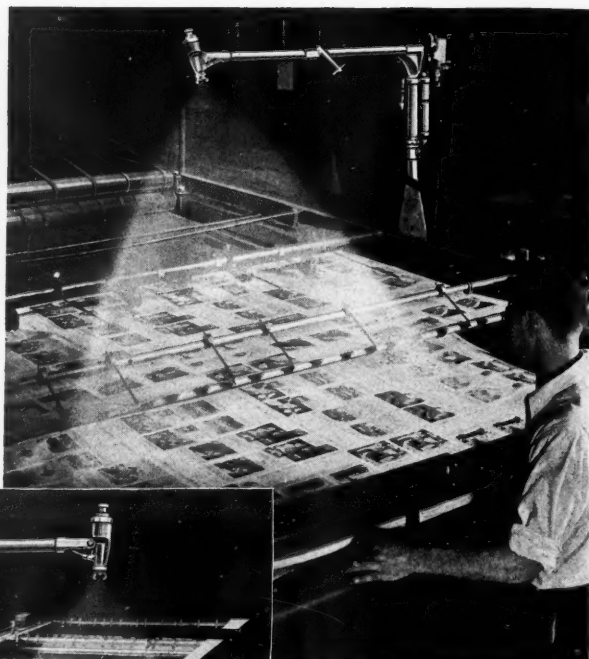
☐ NEKOOSA MIMEO BOND . . . a Pre-Tested Paper for the Mimeograph . . . including actual tests for proving the quality of mimeograph paper, and many modern ideas.

☐ FOR LEDGERS THAT BALANCE IN BLACK . . . a ledger paper portfolio that will save time and labor in planning punched and ruled forms. (This portfolio is in production. Reserve your copy now.)

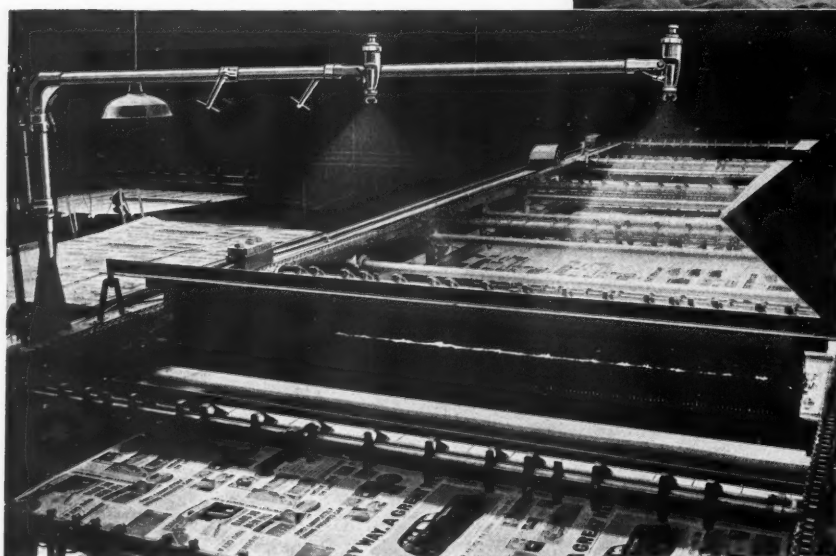
I.P. 5-37

LOOK to the future

*The long-range viewpoint suggests
stationary spray outfits for the
elimination of offsetting*



ABOVE
A stationary one-gun, pressure
feed outfit.



LEFT
A stationary two-gun, pressure
feed outfit.

- DeVilbiss Stationary Spray Outfits become practically an inbuilt part of presses. They are solidly bolted to press frames, and all connections are permanently installed. Each outfit is ready for use at any time by merely turning its operating switch.

With every press in your plant equipped to prevent offsetting, each job can be estimated for production at full press speeds. No thought need be given as to whether the spray equipment will be tied up on another job.

Operating costs, including spray material, are a very minor item. And, as for the equipment, one job ruined by offsetting can easily cost you more than a DeVilbiss Spray Outfit.

Install DeVilbiss Stationary Outfits on every press, to be used as a matter of course. Then, you can always operate your presses at full speed, without fear of offsetting. *Write for full information.*

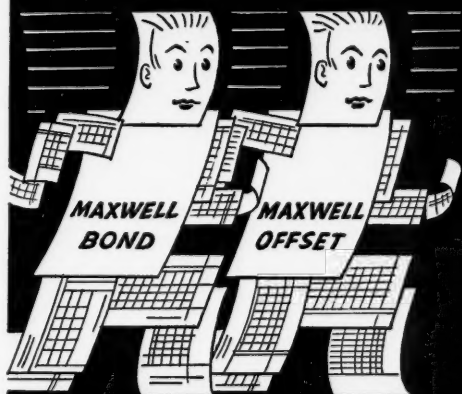


THE DEVILBISS COMPANY • TOLEDO, OHIO

WHEN ORDERS ARE MARKED

RUSH!

DEPEND ON THESE PAPERS FOR



SPEED!

The Maxwell Twins will help you make the most exacting "deadlines." Their greater strength keeps your presses rolling at top production speed. Their faculty for faster feeding and folding save minutes when seconds count. Their absence of lint and fuzz and their uniformity of finish permit faster press speeds without sacrificing perfection in the finished printing.

For RUSH orders — for all orders — you'll make a better showing with Maxwell Bond and Maxwell Offset*.

*Maxwell Bond and Maxwell Offset sales for 1936 broke all records.

MAXWELL BOND

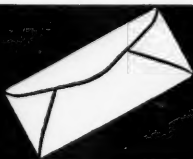
WATERMARKED



MAXWELL OFFSET

TUB-SIZED

M A X W E L L I S M A D E W E L L



MAXWELL BOND Envelopes, *greatly improved*, NEW WATERMARK, now made under our own management by our affiliated subsidiary DAYTON ENVELOPE COMPANY, DAYTON, OHIO



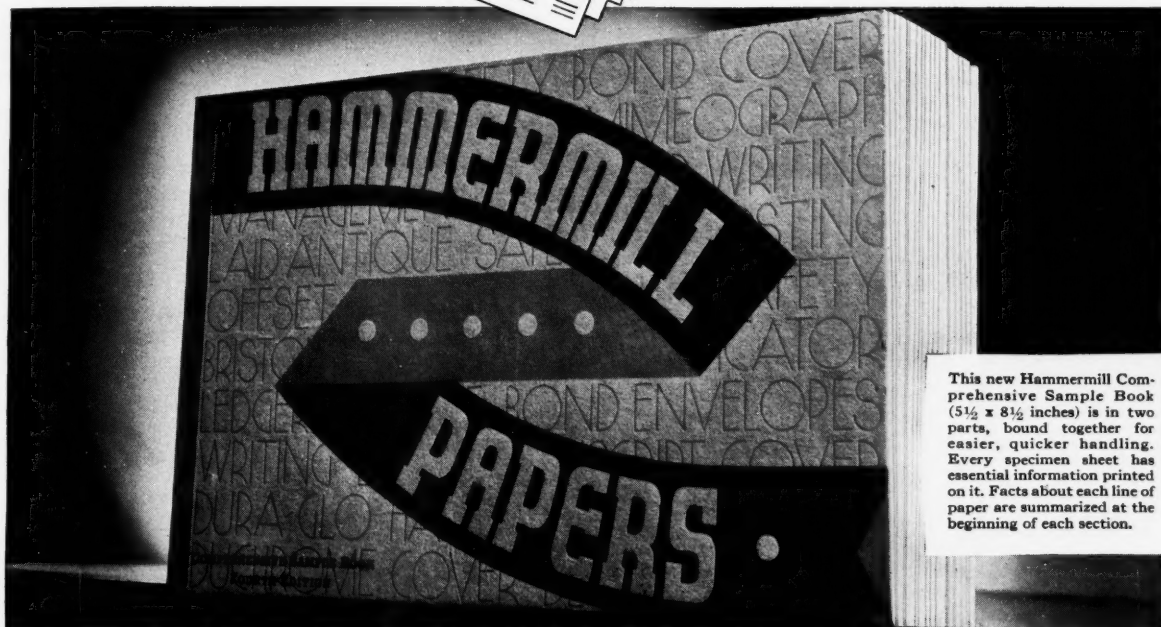
SUPERIOR *Increases Skill* **WITH INFALLIBLE AIDS**

Handled our way, the new engraving machines do not substitute for skill. Rather, they permit skill its fullest play by taking the operator's attention off mechanical details and concentrating his skill on results. The net of this is engravings as nearly perfect as can be produced, every single time. Superior's photographic, retouching, layout and art departments tell the same story—highest skill, supplemented by the finest aids. More than this, Superior's all-under-one-roof organization insures an interlocking of idea, a preservation of first conception, which must reach the printer intact. That is why we keep happy so many and such varied customers. That is why we can keep you satisfied.

Superior
ENGRAVING COMPANY
215 W SUPERIOR ST., CHICAGO, ILL.

★ HAMMERMILL PAPERS ★

TURN CUSTOMERS INTO ACCOUNTS



This new Hammermill Comprehensive Sample Book (5½ x 8½ inches) is in two parts, bound together for easier, quicker handling. Every specimen sheet has essential information printed on it. Facts about each line of paper are summarized at the beginning of each section.

HAVE YOU THIS NEW SAMPLE BOOK?

Every One of 221 Pages in the new Hammermill Comprehensive Sample Book Helps Sell Printing

"OF all the advertising material I receive from paper manufacturers," a printer said recently, "the thing I value most is the Hammermill Comprehensive Sample Book. It's on my desk all the time and helps me to get business."

Here is the Fourth Edition of this important book. Bigger and better! Its 221 pages show you the widest range of moderate-priced papers for general business and advertising printing made by any one manufacturer. It will help you turn one-time customers into profitable accounts.

All the Hammermill Lines are shown, starting with the nationally advertised and known Hammermill Bond. All are sampled in their different colors, finishes and weights. Whether your customer wants letterheads, catalog covers, file cards, broadsides, folders — this book shows you a suitable paper to use.

If you do not have the Fourth Edition, fill out and mail the coupon. It costs you nothing to get this book on your desk. Hammermill Paper Company, Erie, Pa.

SEND COUPON AND
GET THE BOOK
NOW!

Hammermill Paper Company, Erie, Pa. I.P.-Ma

I have not received the Hammermill Comprehensive Sample Book. Please send me a copy right away.

Name _____

Position _____

(Please attach to your business letterhead)

Please Mention The INLAND PRINTER When Writing to Advertisers

Mr. Letterpress Printer:

Have You Been Thinking About OFFSET?

In your investigations you can't afford to overlook the new Monotype-Huebner Photo-Imposing System, especially designed to be sold at a low price for the use of printers whose work does not justify an investment in a photo-composing machine. But recently introduced, ninety-two plants operating small offset presses have already purchased this equipment. It is rapid, accurate and dependable.

**Monotype-Huebner
All Metal
Registering Vacuum Frame**



This simple system offers adequate means of producing offset press plates for black-and-white and simple two- or three-color work. It combines type and halftones on the same press plate by double exposure, and is used for step-and-repeat on line work.

The Monotype-Huebner Photo-Imposing System is operated by means of the M-H Adjustable Layout and Register Table, for making a thoroughly accurate layout of any job within its size limits; the M-H Register Chase, for transferring negatives, which have been taped in registered position over the layout, and the M-H All-Metal Registering Vacuum Frame, for exposing line or halftone negatives on the press plate in exactly the position originally indicated in the prepared layout.

**Monotype-Huebner
Adjustable Layout and
Register Table**



The Layout and Register Table, the Register Chases and the Vacuum Frame are made in two sizes: For Press Plates up to 24 x 26 inches, and up to 29 x 36 inches

The Monotype-Huebner Photo-Imposing System and other Monotype-Huebner and Monotype-Directoplate equipments are exclusively licensed under the following Wm. C. Huebner, Huebner-Bleistein and Directoplate Corporation patents:

1,170,157	1,277,429	1,391,117	1,452,077	1,521,633	1,675,493	1,780,191	1,839,230	1,865,262	1,952,173
1,182,487	1,291,897	1,396,962	1,452,078	1,556,845	1,682,845	1,780,677	1,846,972	1,870,008	1,957,433
1,195,225	1,300,729	1,413,406	1,468,022	1,576,511	1,702,232	1,780,678	1,847,010	1,912,547	1,978,493
1,201,048	1,334,759	1,414,280	1,482,562	1,639,738	1,703,449	1,795,653	1,855,356	1,914,126	1,984,217
1,216,318	1,377,249	1,417,749	1,496,638	1,647,360	1,715,712	1,809,274	1,857,381	1,914,127	2,000,390
1,222,766	1,377,250	1,425,526	1,510,007	1,668,592	1,727,600	1,828,739	1,860,361	1,923,671	2,021,485
1,225,729	1,391,116	1,431,664	1,516,567	1,675,492	1,736,914	1,832,026	1,860,389	1,933,059	2,021,959

LANSTON MONOTYPE MACHINE COMPANY

Monotype Building, Twenty-fourth at Locust Street, Philadelphia, Penna.

Text set in Monotype Twentieth Century Family. Figures used in panel are Gothic No. 6

The Inland Printer is pleased to present this excellent demonstration of offset lithography. The dramatic full color oil painting by **HARRY W. SLATER** of Gray-Garfield-Lange, Incorporated, was reproduced in four colors by dot etching, photographed, deep etched and lithographed by **JOHN BORNMAN & SON**

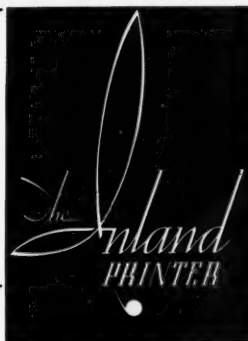
Extra copies are available for framing . . .
The Inland Printer and John Bornman & Son



"Scram...!"

May, 1937

Published and Copyrighted, 1937. The Inland Printer Company, Chicago



J. L. Frazier, Editor

SMALL CAMERA TO THE RESCUE!

Printing sales boosted by means of amateur photography! Simple snapshots intrigue prospects, who decide they'll get out a folder after all. Dramatic presentation of dummy made with aid of camera and imagination

By HILLARD LANGLEIE

WELL, how did the pictures turn out?" That's a question which has opened many a profitable printing-sales opportunity for me and my associates during the past seven lean years. It's the sort of greeting I like to receive from any advertising-printing buyer because it so frequently leads straight to a profitable printing order or extended promotional service agreement.

How does that follow? Well, if you'd like to hear of a new way to get business (please observe that I'm not saying an "easy" way), just relax in your swivel-chair and consider the possibilities of using a camera you can carry on your hip as a pleasant persuader for Old Man Noah, printing buyer.

You might think that, with capable and alert professional photographers all about in every town, entrenched even in studios operated by some of the largest printing firms in the country, there wouldn't be a chance to do a great deal with it. But such a condition indicates just how picture-conscious the advertising world is today. To realize just how capable the small camera is, visit some "salon" or exhibit of amateur photographers' work. There, and in even a cursory examination of photographic periodicals and annuals, you can observe what the adept camera fan with his snap-shooter, miniature camera, or what-not has been turning out of late.

You'll see that the small camera can do some pretty sweet tricks. It can do a thing or two that will tune up idle presses, light engravers' white-flame arcs, rock neglected etching machines, and punch a mile or so of monotype ribbon along the way to production.

What? You think this "hooie"? Well, look at this fish jobber's catalog, and at this one, and at that accordion folder. While you're wondering why they weren't

printed in Bodoni instead of Cheltenham, I'll tell you how these pieces developed.

Winter came late in 1930. November arrived without a fleck of snow on the hillsides of Duluth. Lake Superior spread out below the city to the far horizon, changing in hue by the hour from gray to deepest blue, to violet, to lavender, and back again to gray.

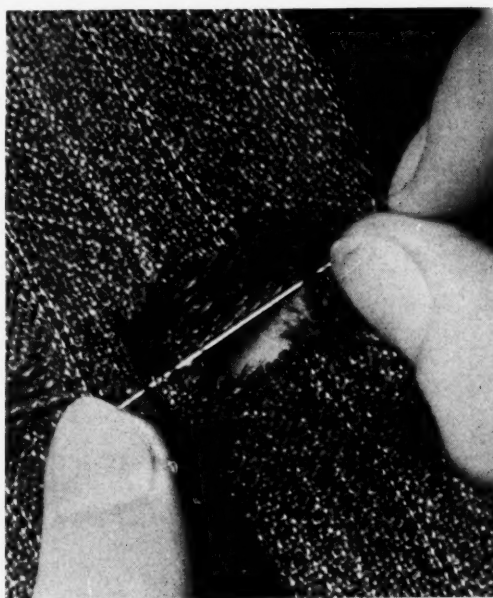
During one of the lavender hours I stood over a glazed counter, fondling a new, compact, precise little camera for which the man on the other side wanted forty-five dollars.

That was a lot of money to pay for a toy, I felt, but I could feel myself slipping, so I left abruptly in a hurried retreat away from that attractive camera's influence. Had I known what an effective selling tool it was to become I should not have done so. However, I returned the next day, to be tempted again, and finally on the third day exchanged some hard-earned money for possession of that intriguing toy. I wondered how to justify so heavy an expenditure for a camera when the dear girl who ruled our third-floor-rear homestead should start asking questions about it!

You can understand why I kept it for a time in my desk at the office.

Oh, yes. The fish jobber's catalog. I'm coming to that presently.

You can't have a new camera like that around without taking it out into sunlight and pointing it at





Photos by the author

What tailor wouldn't be fascinated by such a picture! It's an amateur shot—the first step in the development of a valuable printing order. Photographic prints are pasted in the dummy

guy," thought I. "Ought to get some closeups of it." Which I did, one morning. I found that it was being operated on a regular schedule between Duluth and Isle Royale by a fish jobber and fisher-

A Place For Real Fishing





ESORT
greater
MINN.

THE PINES Resort
ON LAKE WINNEGOSHISH
— CHIPPewa NATIONAL FOREST
DEER RIVER MINNEAPOLIS

**REID'S
SPRINGSTEAD
LODGE**



Open the Year-'Round

●

SPRINGSTEAD, WISCONSIN

Deep in the Forest

DULUTH
MINNESOTA

THE SUMMER CITY OF THE CONTINENT

CHAMBER OF COMMERCE

harbor, which held a fascination for me anyway, and shot exposures recklessly at noontimes and sometimes at other times that weren't supposed to be playtimes.

Among the sights to record, there was a rakish little steamer that churned the water of St. Louis Bay several days a week, tying up at a wharf near the harbor entrance. "Must belong to some rich



You snap a casual human-interest subject like this, then you work it into a folder, and finally you print the job—maybe an entire campaign

man's supply house. It was the *Winyah*—once the proud *Dungeness*, private yacht of Andrew Carnegie.

The pictures of it were good. Even the young man at the photo-finisher's admitted that. I thought that perhaps the fish jobber would like to see them. He did. In fact, he ordered some enlargements and said so many complimentary things that I began to feel I had some real ability as a camera man.

So I suggested that I go along on the *Winyah's* next trip to take pictures of fishing operations and scenes on the lake. It was agreed and arranged, even though November is not the best time of year for cruising on Lake Superior.

The next night I slept aboard to make sure I'd be on hand for the early morning departure, while my wife took the train for her mother's where she might not be so apt to worry over my safety—or where she would not have to worry alone.

The crew expected to have another seasick landlubber on their hands. I was a disappointment in that respect, for I enjoyed every waking moment of the trip and exposed enough film to gladden the hearts of the emulsion makers. I enjoyed even the sixty-two hours when we were storm-bound at Washington Harbor on the island, for that permitted hiking and a dory trip to the wreck of the *America*.

kid in knee pants. And with that camera, it was real sport.

"Well, how did the pictures turn out?" the fish jobber asked.

Fine—excellent. I was proud to have him look them over! Practically every member of the crew ordered a set of prints. So did their boss. And so did some of his associates. The pictures stirred a lot of interest, some of them being sought by writers who visited Duluth seeking material.

"Now, how about some fish?" I asked.

"Sure, what kind do you want?"

"A select individual of each variety, Mr. Jobber."

"But, why?" he demanded.

"I have an idea you'll like—but it requires fish; every kind, both ocean and lake," I explained.

"For more pictures?" he guessed.

"Uh-huh!"

"You're crazy—" he surmised, "but I guess it's all right. Where shall I send them?"

"To the apartment—and don't expect them back!"

He looked at me quizzically as I departed. But the fish arrived. I distributed them among friends who knew how to prepare them attractively. We established a schedule which routed me from house to house and home again to make pictures

of each fish as it came from the kitchen or was apportioned on a plate.

The following day I returned to the wharf to make other pictures of fish being packed for shipment. I reeked of fish when I arrived at the office that afternoon.

Having learned to develop and print my pictures by this time, I spent many a long hour in a dark bathroom or dim, red-lighted kitchen, turning out the work. In about a week I called again upon my friend, the jobber.

"Well, how are the pictures, this time?" was his greeting. Doubt was spread all over his face.

"Look 'em over!" I suggested, as I plunked a dummy catalog with the prints pasted on its pages before him.

His challenging attitude evaporated. He sat up and gave me a wide-eyed shot, then turned the pages.

"By golly, that makes a swell book," he volunteered.

"And here's copy for the text matter," I offered, handing him a sheaf of type-written sheets. "All you need to do is insert the current prices—we'll do the rest."

"Hm-m-m! Where'd you get all the dope?" he asked.

fish-hungry, don't you think? It has appetite appeal. That makes it worth double its cost."

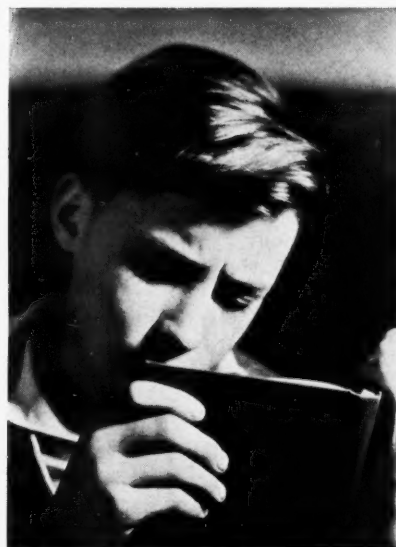
* * *

Well, that's the story behind the catalog. Here was business that repaid me the price of my new camera many times over, for the cost of the photographic work was included in the price of the first edition at a figure which any photographer would be glad to enter in his cash book.

* * *

Now, let's see what some of the jobs were during the depths of the depression; jobs in which the camera participated as a sales aid and volume builder.

There was a coke manufacturer whose contract with the city to supply it with gas was piling a huge surplus of coke against idle blast furnaces. Pictures of a demonstration of home cleanliness and easier housekeeping by firing a heating plant with dustless coke illustrated a folder that ran to several hundred thousand impressions and paved the way for additional business amounting to several thousands of dollars annually. The actors and actresses in the little play unfolded by the pictures were people from our own office who gladly served as models.



An idea like this, graphically presented, obviously adds real selling argument to your dummy

graphs of his plant and shop operations had been made. During these two years other photographic subjects kept the program alive. A simple picture of a hand holding several old iron nails was the keynote for one of the later pieces.

Delicious Fish from Lake Superior



Lake Superior Trout, taken from the great depths of cold water, around Lake Superior. In winter and frozen fish, they are the most delicious. They possess a more delicate flavor. The body and scales of Lake Superior Trout are of choice in the city and are the most delicious fish obtainable at the Head of the Lake. You can find them in the wonderful fish store, in your own home. Let the fish bring it in, fresh, to be picked up, safe for your table.



Another highly priced Lake Superior Whitefish is the delicious whitefish. The finest whitefish and private clubs in the East were whitefish as one of the choicest dishes. The fish is white, fishy taste in your mouth, it is so tender and delicate that the supply is always limited and uncertain, so we ask that you place your order early if you want Whitefish from the winter. The price, this year, is unusually low. You can afford many whitefish dinners. Order a box, now.

PRICES: LAKESIDE BOAT

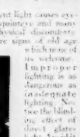


Starvation Lighting...
RUINED EYES!

PERMANENT INJURY POSSIBLE...
Eyes may be permanently injured by improper lighting—and eye-ache and vision loss can seldom be repaired. Spectacles? Yes—but what a handicap to a youngster!



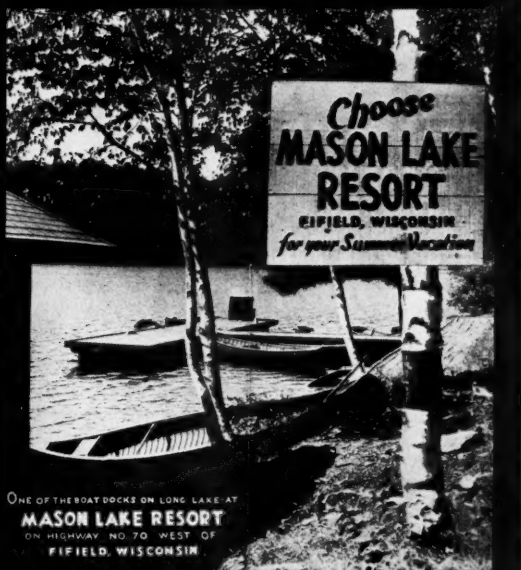
DIRECT LIGHT BLINDS...
Insufficient light causes eye-strain, squint, and many other physical discomforts. These are signs of old age, which come of eye-strain. Improper lighting is as dangerous as inadequate lighting. See the danger of direct light. Direct light, glare, light. Available in your home.



HOME AN' THE RANGE



YESTERDAY



Many fine folder jobs are brought in by the camera. Here are profitable results of the photographer-printer's triple-play of camera to layout to press

"From your old folders with the line cuts in them and from conversation around here and out on the lake. Do you like it?"

"Of course, but—this'll be pretty costly—what will fifty thousand run to?" he wanted to know.

I quoted the price and said, "It should make a lot of farmers and their families

Several pictures were made in the home of an officer of the power company one day after work. They illustrated the desirability of modern sprayed-light as against the faulty, spotty lighting prevalent in most homes. A large edition of bill enclosures was the order.

A culvert manufacturer bought a two-years' direct-mail campaign after photo-

A wrench manufacturer bought catalog inserts on which to reproduce pictures of local aviators and mechanics using and examining his new line of thin wrenches. One enlarged photo-print showing a mechanic with his tool kit spread out before him, an airplane in the background, became the subject for a dealers' display rack. The appeal was strong and perfect.

The gas company purchased a series of blotters for mailing monthly to its entire list of consumers as the result of photographs made of appliances and their uses.

Photographs of classes in session, classrooms, conferences, the school building and its surroundings sold a business

Summer resorts and their associations welcomed study of their photographic needs. The camera brought in many a fine folder job from the lakes and forests of Minnesota and Wisconsin. Packages of coffee; coal-storage docks; small watch parts; vacuum - packing equipment; air

During the past few months I've been getting acquainted in a more active locality, where opportunities are more numerous, sales barriers proportionately higher and competition decidedly a matter to be concerned about. I sacrificed much to move here, made the wrong connection at the start, with the result that I am beginning all over again. Nevertheless, my cameras (yes, I have several now) have produced business already, including several folders, a booklet, and a broadside as well as several small pieces. They indicate the beginnings of a few fair accounts. Other pictures point to additional new business — creative business that is beyond nicker-splitting. As a matter of fact, I haven't had a price challenged on any of my jobs!

It appears that again my partnership of camera, drawing-board, and typewriter is approaching some busy, bright, and profitable days.

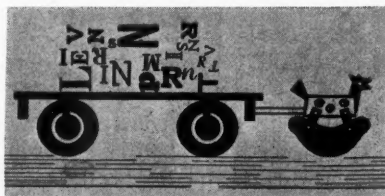
Why don't you try using a small camera *seriously* as an assistant when you're out selling. Buy yourself a good one, with a reliable anastigmat lens in a dependable shutter; with sufficient bellows draw to be able to work close to small objects or to use telephoto attachments for bringing up distant ones. You'll have fun learning to operate it, you'll get considerable pleasure from the pictures you'll make—and you *might* get more of the kind of business that pays a premium for ideas graphically presented rather than a price for paper and ink.

I can see no objection to my sharing whatever I have learned about photography with anyone. No doubt THE INLAND PRINTER will be glad to act as go-between should you care to write for suggestions.

Remember that there's powerful selling appeal in a photograph—appeal not only to your printing prospect, who's personally concerned, but to *his* prospects as well.

Let's adapt whatever instruments are available to the job of shifting cards from the prospect file to the active accounts.

WE ARE MOVING



Heading and illustration used on announcement sent out by Linprint, Incorporated, formerly the W. M. Linn Sons Company, on the occasion of a recent move from 20 East Chestnut Street to plant at 531-533 North Park Street, Columbus, Ohio

USE YOUR CAMERA, MAKE IT PAY

1. Analyze your camera; be sure to determine what it can and cannot do.

2. Don't use guesswork in making exposures, developing negatives, or finishing prints. Get an exposure meter, follow film-manufacturer's instructions for manipulation of films and papers.

3. Never submit contact prints from your small negatives unless they are pasted in layouts or dummies. Produce "professional size" prints on glossy paper for prospects' examination and for copy for the engraver. No matter how fine your negative may be or how well planned your picture, small prints will label you a snap-shooter, deserving of no more than passing attention and little or no compensation. Large glossy prints will proclaim you a photographer worthy of his pay!

4. Avoid the developing and printing plants. Do all the work yourself and exercise great care to maintain solutions

at proper and uniform temperatures. Immaculate cleanliness is always necessary in working with small negatives. Dust specks become white blobs when projection prints are made.

5. Never call your prints enlargements. "Projection prints" is a better, more impressive term that takes you out of the two-bits class. Unless you are asked what kind of prints they are just refer to them as photo prints.

6. Don't "take" a picture until every condition is right. Some architectural subjects are good for no longer than fifteen minutes a day, when the direction of the sunlight brings out the desired details.

7. Flashlight is sometimes necessary for illumination, but it does not permit study of lighting. Flood lights which you can control are better and worth the trouble their cartage entails. Plenty of subjects will require inside handling.

college a quantity of illustrated folders that led to a three-years' advertising campaign and a new, redesigned and illustrated catalog.

A paint manufacturer bought two five-unit window display sets for distribution among dealers throughout a wide territory. Photographic subjects showing various applications of the product were the whole story. The center card of each set required a finely detailed print of more than ordinary size from the small negative—and got it!

Owners of a new fourteen-story office building bought souvenir cards from us, for distribution at the grand opening, because the small camera produced the kind of picture of the structure they were seeking. Practically every photographer in town had prints of the new building to submit. They failed because this amateur had a bit more vision and was rutted in no traditional way of doing things. But the important point was this: the picture and not the price won the printing job. The house made a profit.

Pictures of a rug manufacturer's products brought in an advertising order involving printing and ad composition.

filters and air conditioning equipment were grist for my triple-play of Camera to Layout to Press. Shoes and boats, knitted garments on live models, auto trailers, horseshoes, mattresses, bathing girls, machinery, lumber, houses, bottles, and many other subjects kept the shutter clicking for sales purposes. Looking back, the work looks formidable, being crowded all into one view. It didn't seem crowded or taxing when in the midst of it. It was just one job at a time, not too difficult to do, that added up as business.

A few years ago, upper New York state newspapers found that by equipping their reporters with miniature cameras and giving them simple, fool-proof instructions in their use, spot news shots could be secured most readily.

Judging from my experience, it seems to me that the small camera can become as valuable a sales-tool for printers seeking advertising printing as it is a pictorial news-scooper for the press. The business world and public generally are more alert to photographs today than ever before. The printing salesman with a creative bent should be able to capitalize on that interest.

FOREMAN OR ENGINEER—WHICH?

Second of a series dealing with efficiency methods of today's printing engineer. This article discusses importance and the technique of scheduling. Careful analysis of each job is required. Engineer must be a good estimator

By ROY TREBOR

ONE OF THE IMPORTANT working devices of the engineer is the "schedule." A schedule is simply a tabular statement of projected operations. You lay out, construct, manage, maneuver, and guide the course of a job through your department *at the proper time* by devising an accurate schedule. In order to construct a schedule you must analyze each job, study the factors of the problems involved, estimate the time required for each separate operation, and determine how and when the work can be done to best advantage.

You can maneuver the jobs because of your knowledge of the work ahead and the exact status of each job in work.

By analyzing each job you divide the job into operations and determine how much time will be required for each operation. You know how many hours of work are ahead of each man or machine unit in your department. You know what work will be delayed if new work is put ahead of other work in process. With such data recorded, definite information from which delivery promises can be made is available from hour to hour.

Scheduling is based on careful analysis and careful estimating. In order to engineer the work through your department to meet delivery promises you must be a good estimator, obviously.

The first essential is a careful analysis of each job as it is received, so that you can determine what operations will be required to produce it. The analysis will reveal such operations as:

- Layout; copy-fitting
- Editing; markup
- Machine composition
- Hand composition
- Galley reading
- Correcting and revising
- Pasting up dummies
- Preparing cuts
- Assembling material
- Makeup
- Proofing and reading
- Paste-up for customer

Every operation necessary to get the job through the department must be considered and an estimate made for the time required for each operation. Some operations may be combined, that is, layout, copy-fitting, editing, and markup may be combined as one operation, but each detail must be considered so that the estimate is *adequate*.

The estimate provides a definite factor, which is used for scheduling the work.

When estimating for delivery, three factors must be recorded: A. The total time the operation will require. B. The time the operation must start. C. The time the operation must be finished.

To compile this information so that it can be used intelligently, a form as shown in box below should be prepared. This

form will function as a check list for making the analysis, as a record of the time of the projected operations, and as a tickler for checking the progress of the work. It is the key unit used in keeping a schedule. From this card can be compiled: (a) The total time required to produce each job; (b) the total hours of work ahead for each section of the department, that is, the total hand hours, or the total machine hours; (c) the hours of work ahead of each man or machine unit in the department handling the job.

What procedure must you use in analyzing a job for estimating and scheduling? Let us assume that a pamphlet job has been received by your department. What questions are raised and what must be considered in order to prepare the estimate? In order to see the picture clearly and to assure efficient production from the start, an analysis is made. Carefully done, it will include the following factors:

1. *Is copy complete?* If copy is not complete consideration must be given as to whether or not it will be economical or necessary to start production until it is complete. Consideration must be given to the matter of whether incomplete copy presents a problem in casting-up to fit the layout. On certain classes of work it is good practice to start a job with incomplete copy. Where copy must run around any cuts or boxes, or fit into a definite space, it is a dangerous practice to start setting until an accurate cast-up can be made of the complete copy. The time when the job can be started will be affected.

2. *Is copy clear and carefully written?* When copy is clear and carefully written it can be set in accordance with established time standards. If it is illegibly written and carelessly styled, time is lost in setting and proofreading, and the correction time is greatly increased. Consideration must be given to the condition of the copy when estimating. It should be edited for style if carelessly written. It should be retyped and edited if it is not written

SCHEDULE CARD					
Customer _____		No. _____			
Desc. _____		Due _____			
Operation	Hours	Start		Finish	
		Date	Time	Date	Time
Preliminary					
Linotype					
Mono Key.					
Mono Cast.					
Ludlow					
Hand-set					
Gal. Read					
Gal. Corr.					
Insert Hand					
Proof					
Revise					
Paste, Etc.					
Check Cuts					
Spec. Material					
Makeup					
Spec. Proof					
Read					
Misc.					

A key unit in scheduling is this form used by the engineer

legibly. It should be typed to provide ample room on each sheet for marking up and writing other instructions for setting. If such work is required a time allowance must be made.

3. *Is type style indicated?* When type style is indicated consideration should be given to the mechanical facilities for handling various combinations of faces. It is expensive to combine linotype and monotype when extensive "cutting-in" by hand is required, or when combining the faces requires monotype to be placed against the ribs of linotype slugs. Such combinations not only require excessive hand work, but will cause mechanical trouble in the justification. Such problems that might cause mechanical trouble and delays should be taken care of before starting work. The type-face combinations used must be carefully considered in preparing estimates for production and for the scheduling.

4. *Is layout furnished or required?* When layouts are furnished consideration must be given to the practical mechanics of reproducing the design. Many layouts call for angle or freak shapes, complicated rule work, or arrangements which are not practical. Analyzing the layout will reveal unusual mechanical problems which must be provided for in the estimating.

If no layout is furnished consideration must be given to the need for one. A rough pencil sketch or a carefully designed dummy may be necessary to insure efficient production. The type of layout necessary must be decided upon and the time required to make it provided for at the beginning.

5. *Are copy and layout consistent?* A careful cast-up of the copy should always be made to see if typographical requirements can be met. Knowing, before production begins, that copy will fit properly is good engineering. It is a positive preventative for resetting copy. Inconsistency may indicate a change of copy, layout, or type specifications. The time element involved is an important factor in keeping schedules.

6. *How involved are the markup requirements?* Some markup may consist of merely noting on the first sheet of the copy the type face, size, measure, and indentation. In other instances a detailed markup for "run-arounds," boxes, mixed composition, and the like will be required. Layout, cast-up and markup can often be handled as one operation. The time required will affect the schedule.

7. *How can the composition be handled?* Where a job consists of both machine and hand composition or of mixed composition, it is good maneuvering to



separate the copy into groups, to copy off various type groups that can be handled by different men or put on more than one machine at any one time. Consideration should be given to the advisability of separating hand display, different sizes of machine faces, *et cetera*. The men and machines available will be a determining factor. It may be more economical to keep the copy intact, passing it from one man or machine to another.

It is economical in many instances to assemble all the hand display and machine composition on galleys before the proofing and reading.

The breaking down of copy to facilitate production and the assembly of the composition in galley form to facilitate proofreading and makeup, will also facilitate estimating and scheduling.

8. *Have cuts been checked?* A check should be made to see if all cuts are ready, that they have been mounted properly, that all trimming and mortising has been done, and all underlaying completed. It is good practice to have cuts underlaid and tested for printing quality before makeup, so that they won't have to be removed from the forms later on for correction. The condition of cuts affects the makeup time.

9. *Will pasting-up a dummy be advisable?* It is good practice to make paste-ups from galley proof before making up. When working from good paste-ups a compositor will makeup much faster than when not. Paste-ups will reveal bad breaks, run-overs and other discrepancies which can be corrected before makeup, thus saving much time in handling corrections afterward.

10. *Have cuts and type been assembled for compositors?* It is good maneuvering to have all galleys, cuts, and special material assembled and brought to the compositors for makeup. This work can be done by the apprentices, thus saving compositor's time.

11. *Have makeup instructions been prepared for compositors?* It is important that specifications be prepared for the makeup so that the compositors know exactly how to make up each unit, that is, the page size, space between heads and

folios, slugs, at the top and bottom of page, the over-all measurement, and so on, all carefully checked.

12. *Is proofing specified?* If special proofs are pulled which would require more time than usual, an allowance must be made. On large jobs which would require more than the minimum time unit used, the proofing time is important in preparing schedules.

13. *Has proofreading time been allowed for?* Proofreading must be estimated and scheduled. When your job consists of several groups such as galleys, display, and makeup, a separate estimate must be made for each handling.

14. *Is any special work required on proofs?* Many jobs require special paste-ups, or other preparation of proofs for the customer. All such operations must be estimated and scheduled.

The Estimate

Take a specific job, break it down for production, and fill out the estimate card. The job is twenty-four pages, size 6 by 9, printed in two colors. The first thing to do is to read the instruction envelope carefully and note the instructions relating to composition.

1. The type face is specified for both the body and display. The body face is monotype and the display is a foundry face. Attention is called to the rough dummy for the general arrangement. A dummy for the customer is called for, pasted up in two colors. You make mental note of these as you get out the copy.

2. You check the copy for completeness and legibility. It is typed carefully so that no retyping is necessary. You page through the dummy and copy together and find that copy is complete.

3. The copy consists of nineteen short articles, each with a displayed head with decoration in color. The dummy indicates the order of the articles, but is not carefully made. There are cuts for each article and the dummy indicates that the copy is to run around cuts. A rule in color is indicated to go at the top and bottom of each cut. Your analysis of these facts reveals the following:

(a) A careful cast-up and markup of copy will be required because of the run-arounds and possible bad breaks in articles from page to page.

(b) A detailed layout should be made for one page indicating the exact page size, the exact margins, the detail of ornament and rule to be used, the spacing around heads, *et cetera*.

(c) It will facilitate handling to separate the hand-set display from the machine-set body. You estimate the time required for typing the hand-set copy at

fifteen minutes. Cast-up, markup, and making a layout will require 1½ hours. You enter on the estimate card 1:45 for preliminary work.

4. You next measure the copy for estimating the machine composition. This measures 108,000 characters of straight matter. The run-arounds are simple but will require line counting by the operator so 5 per cent extra is allowed. The time for keyboarding is put down at 10:00 and the casting at 8:00.

5. The hand-set display consists of thirty-eight lines of centered composition and making up nineteen decorative units. It will require 3:00 to complete this part.

6. The galleys can be proofed as they are cast so no estimate is necessary. Proofreading galleys is estimated 5:00.

7. The job is to be made up in two colors. It is good practice to paste up a dummy for makeup on a job of this kind. It will facilitate proving and making the paste-up to have the hand-set heads inserted in the galleys and properly spaced. Galley corrections are anticipated. Corrections should not exceed 5 per cent of keyboard time. Inserting and spacing will require one hour. The time for correcting galleys, inserting heads, and proving galleys is entered at 2:50.

8. Each page should be pasted separately for makeup. This will permit you to assign the job to more than one man if necessary. The paste-up time will require 2:00, according to calculations.

9. Because of the hand- and machine-set matter being in galley form and spaced, and the paste-ups accurately made, the makeup time is reduced from what it would be otherwise. The time for making up in two colors is estimated 8:00, according to calculations.

10. It enhances the appearance of the job to proof it in color when practical. It is advisable to do it in this instance. Because of the galleys being assembled and corrected, and the paste-up being made carefully, there should be no corrections. The job is ordered proofed in two colors and the time estimated at 2:00.

It will require one hour to paste up the dummy for the customer.

Now you have all the factors at hand. You know there are forty-three hours and thirty-five minutes of work required to produce the job. You know how many hours will be required in each section. You know how many hours of production are available and when it will be available. You can now operate a schedule and maneuver the job so it will be finished at a definite time. That is engineering as applied to printing.

(EDITOR'S NOTE: Another article on engineering will appear next month.)

CELLOPHANE SHOWS BRILLIANT INK

How is Cellophane printed?" is a question frequently asked these days. We see candies, fruits, cigars, and, yes, even meats packaged in brilliantly printed Cellophane outer wraps; and, knowing that it is a hard-surfaced material, non-receptive to ink, one naturally wonders how can it be printed upon. It has required years of experimentation with inks and methods for printing on celluloid and all the other transparent cellulose products to bring Cellophane printing to the point of perfection it has reached today. And this is only the beginning. The time is not far off when magazine covers, book jackets, even books themselves will be covered with an outer film of Cellophane; beautifully colored printing inks will be on the underside of it, with a printed sheet of coated paper laminated to it.

It should be understood from the first that Cellophane is only one of many transparent cellulose products on the market today. Chemists in well financed laboratories constantly are adding to the field. Most important is the fact that Cellophane is not inflammable, as is celluloid, whose place it has rapidly taken for printing purposes. Cellophane of the proper kind is no more combustible than uncoated paper. To prove this:

Cut similar-sized strips of the following printed, or unprinted, material: 1, uncoated paper; 2, paper coated on both

sides for halftone printing; 3, a sheet of celluloid; 4, a sheet of printed Cellophane; 5, a sheet of printed Cellophane laminated with a sheet of coated paper.

Now hold each sheet vertical as you ignite them, applying the light at the top. Number one, the uncoated paper, you will find combustible; it will burn up entirely. Number two is also combustible but it will cease burning in a little while. Number three, the celluloid, is highly inflammable and will be consumed in a few seconds. Number four, the sheet of Cellophane, will burn just as uncoated paper does, while number five, the sheet of printed Cellophane, with the white paper laminated to it, is no more combustible than double-coated paper is, and after ignition it will quickly cease to burn.

These experiments will acquaint the printer with the comparative fire hazards connected with the cellulose papers he is now using and with some of the transparent cellulose products that are rapidly coming into use.

A word about the most improved methods of printing on Cellophane and other transparent cellulose films. Special presses have been invented for the purpose, both in Europe and this country. Rotogravure presses are accepted in this country as preferable; as, for example, those embodying inventions of Irving Gurnick, United States patents 1,867,314 and 1,867,405. Some of the claims for



Printers, like other business men, are learning the trick of modernizing their plants and offices. Here's the new office of Maxwell M. Geffen, president of the Select Printing Company, New York City. Select's new equipment and redesigned quarters are now in use. Business is brisk

these presses are: 1, printing with light pressure, thus avoiding the squash of the ink on the hard printing surface; 2, any thin Cellophane is pulled through the machine by gripping the sheet at the edges; 3, the doctor blade is placed just above the ink surface in the trough so that when the press is stopped, the ink, by capilarity, goes up the blade and prevents a line when the press starts; 4, the copper cylinder is etched several times deeper than the usual depth; 5, rapid drying is secured by forcing large quantity of air past the stock in a small cross-sectional area, so the air moves at high velocity.

This almost instantaneous drying is necessary because the Cellophane can be printed in as many as six colors and each color must be dry before the next one is printed, when the web is fed at once into the packaging machinery from which the goods are delivered sealed in Cellophane without the touch of a hand. The printing is done in reverse on the back of the Cellophane sheet so that to be read it must be seen through the sheet. The result is that the inks, either in monotone or in colors, no matter how few, appear through the Cellophane in a strength of color never before equalled. For the first time the brilliant colors of stained glass windows can be simulated.—STEPHEN H. HORGAN.

★ ★

Rules for Fire Prevention

Five cardinal rules for fire prevention in printing plants are contained in an article published recently in a house-organ of the Federal Hardware & Implement Mutuals, mutual fire insurance company group. The rules are:

1. All presses should be on incombustible floors. If they are on wood floors, a layer of sheet metal should be provided to prevent oil and ink drippings from soaking under the presses.

2. Because gasoline and benzine are used for cleaning type and ink rollers, this cleaning fluid should always be kept in approved containers.

3. Gas connections to linotype and monotype machines should be permanent-type connections. Rubber hose should always be avoided unless operations prohibit stationary installations.

4. Approved metal waste-cans should always be installed to guard against fires originating from spontaneous ignition of improperly disposed waste. Fire originating from oily rags or waste was shown by the National Protection Association to be a principal hazard of printing plants.

5. Good housekeeping, with proper disposition of paper cuttings, should always be maintained.

Untangling the P's and Q's

Frank J. Wolf, publisher and art printer, Denver, Colorado, sends us this little story, giving an incident which he says actually happened to one of his "side-kicks," a good pressman who has "earned his spurs" through many years of faithful service:

"It happened one night after everyone but the pressman had left as soon as the form was locked up. The job had to be printed that night. Just as the chase was lifted on to the bed of the press, one word dropped out of a line. Johnny Matthews was a pressman, yet he could pinch-hit in any department in an emergency. But this one nearly stumped him. The word happened to be 'equipped,' and any

printer of the old hand-set days can easily imagine Johnny wrestling with those p's, the q, and the d."

Wolf didn't tell us how Johnny made out, but our bet is he succeeded.

★ ★

Beg Your Pardon!

Through an error in our Typographic Clinic department, February issue, credit for the two English specimens reproduced on pages 73 and 74 was not assigned to the proper source. Apologies are herewith extended to W. A. Jefford, head of the printing department, North-Western Polytechnic, London, England, and to the North-Western students who created the two original designs.

[48] SHARE YOUR KNOWLEDGE REVIEW February

PARDON OUR BOLDNESS!

12th Annual

PACIFIC SOCIETY of PRINTING HOUSE CRAFTSMEN CONFERENCE

PROGRAM

Friday
Registration
Business Session
Noon Luncheon
Afternoon Music Trip
Social Program

Saturday
President's Roundtable
Business Session
Noon Luncheon
Business Session

Saturday Evening
Grand Banquet and Dance
at Astoria Club

Sunday
Golf and Sports

FOR OVER—The Pacific Club of Printing House Craftsmen extends its warmest welcome to the members of the Pacific Society of Printing House Craftsmen who are invited to the production of this event. Local and national clubs are invited to send delegates, wives, friends, and family. The conference is a most interesting and profitable one. The club has been very successful in the past and is sure to be so again. The club has been very successful in the past and is sure to be so again. The club has been very successful in the past and is sure to be so again.

APRIL 2-3-4 1937
PHOENIX, ARIZONA

—but we just want to remind you that the 18th Annual International Convention (the biggest and best ever!) will be held at Cleveland in August.

Two pages of effective plugging from Share Your Knowledge Review, official monthly publication of the Craftsmen, edited by Haywood H. Hunt, San Francisco. Cleveland convention dates: August 8-11

Along the Dotted Line of

PRINTING SALESMANSHIP

A man who sold \$35,000 worth of "alien" printing during his first year in unsympathetic territory looks back over his long and active sales career

By **STEPHEN G. ROSZELL**

FIFTY YEARS AGO the printer in America still adhered to the old English idea that he was a professional man, a man of letters. As such, he believed he was entitled to wear a top-hat, and he felt he was honor bound to follow a well defined code of ethics. In the greater number of printing plants the proprietor was principally interested in the publication of a newspaper and in the social and political prestige it brought to him. He considered that *solicitation of printing* was beneath the dignity of his office and he condemned his soliciting competitor—much as the advertising physician is condemned today.

Gradually, as the big metropolitan papers and national news services took over the newspaper business, the printer-editor passed on—to be succeeded by the artist-printer. This type was representative of what were, perhaps, the world's poorest business men—men who gave little thought to finance, but lived content (and impoverished) under the soothing influence of the odor of printer's ink.

The birth of modern commercialism, the development of the printed needs of industry, the call for publicity material—these brought forth the idea that a successful printing institution must be made

conditions. It is the direct cause of the efficiency in production that we enjoy today—the efficiency of success.

Hand in hand with efficient management, of course, came the desire to expand. Competition, as the very life-force of all business, stimulated progress; and as new methods succeeded the old, the printing salesman was born.

I have been asked by THE INLAND PRINTER to write something pertaining to printing salesmanship, based on my own service of over thirty years. It is difficult to tell convincingly, in few or many words, what it has taken a great many years to learn by actual experience. The best way to illustrate my conclusions, I believe, is to tell of the incidents that eventually led me to them. For this reason, what follows is largely personal.

When I first went on the street to sell printing I was supplied with a list covering the cost of a few of the common articles sold—letterheads, business cards, envelopes, handbills, and the like—and I was curtly told to "go out and find it." I knew absolutely nothing about paper stock, much less about how to print a job—should destiny lead me to one. So whenever fortune guided me to a prospect I secured, if possible, a copy of what he



Born in Lexington, Kentucky, in 1877, Stephen Roszell entered his apprenticeship in the Henry O. Shepard plant, in Chicago, in 1903. Then followed years as composing-room foreman and superintendent in various plants; and a two-year interval as printing teacher in a Dakota college. As sales manager and advisory counselor for the Long-Johnson Company, Jackson, Tennessee, he developed the leading plant south of the Ohio, and created and sold the greatest volume of work ever developed in that territory. He is now secretary of the Employing Printers Association of Savannah, Georgia.

box containing about three hundred file cards and was instructed to call on and interview weekly the prospects listed.

At the same time, I was required to keep a perfect file record—what I had sold, when I had called, what I had been promised in the way of orders. Fortunately, inasmuch as business closed down at six o'clock, after a long hard day on the street I had all night, if necessary, to work on my file.

After traveling a territory that covered about one-half of the city of Chicago, through one of the coldest winters ever recorded, I learned what I believe was my first real lesson in printing salesmanship. For it had suddenly dawned on me that my employer was paying me for the amount of business I could produce—and for nothing else. I suddenly saw that the volume of business I *did* produce was governed by what my clientele gave me because of service I gave them. I realized that I reimbursed my employer in efficient and productive service—and that therefore I owed my greatest obligation to

CUSTOMER
.....
SALESMAN

John Doe
Stephen G. Roszell

up of a combination of skilled craftsmanship and executive ability. Only with such could it live and meet the growing demands of industry.

Now it is to the typesetter and supply man, I should say, that the printing industry owes its reformation. For the idea of requiring a satisfactory combination of *printing ability and business acumen* as a basis for credit is the child of their brains. And this simple factor is the capstone in the arch of modern printing con-

needed and ran back to the boss for a price on it. If I could not get a copy I resorted to my own price list. Looking back on those times, I marvel at the boss' ability to remain sane, to say nothing of his luck in keeping out of the poor-house!

But a man either goes forward or backward, and from this unremunerative commission proposition I finally passed into the "salaried" class. (I also became, I believe, the champion long-distance walker of the world). I was handed a neat little

those of my customers who, through their patronage, were to be the measure of my future success.

From that day on I changed my tactics. I quit the file-card system and began to concentrate on a limited number of selected prospects. In doing so, I tried to learn as much as possible about the articles they bought, how they used them, how they were manufactured. In short, I devoted my time to devising ways of giving greater service.

How simple and commonplace that sounds! It marked, however, the beginning of the transition stage between solicitor and creative salesman.

In fact, the learning of this lesson usually marks the turning-point in the career of any printing salesman worthy of the name. It teaches him that to be a success in a fast-changing industry he must develop his usefulness to his clientele by acquiring such knowledge as will honestly and efficiently aid in avoiding unnecessary technical operations and in buying to the best advantage. He learns that selling printing is not selling wildcat stock; that it is the selling of a tangible article at a fair price, and that his success is to be measured by the degree of ability developed in serving both his employer and his customer with absolute loyalty.

The evolution of the printing salesman has kept pace very logically with the evolution of the printing industry. The introduction of more artistic paper stocks, process color work, offset printing, the photolith process, modern engraving and color-separation processes, and high-speed machinery into the everyday life of the industry has drawn a distinct line, based on knowledge and the power of analysis, between the solicitor and the salesman as we know him today.

In this process of evolution the printing salesman has been removed from the ordinary class of commercial salesmen, who travel with priced samples and who base their sales largely on established trade relations, personal appeal, or price. Of the printing salesman it might be said, however, that "personality," sales dominance, or high pressure is the least of his virtues. For the buyers of printing are usually selected because of their ability to buy shrewdly. They are high-priced men who are beyond blandishments and red neckties. Men who buy by the rule and who respect and patronize the salesmen in whom they can place their trust. Men who look to the salesman for technical advice and counsel.

My experience has been that more young men fail as printing salesmen because of *timidity* on their part and *loss of faith* on the buyer's part than from all

other causes. Some of the best accounts I have ever had took years of study to build. One account, in fact, that averaged about \$35,000 a year, took three years of determined effort just to start rolling. This experience taught me that the harder you work to gain a worthwhile account the harder it is for a competitor to undermine you—provided you have learned your true obligation to your customer.

Now there is another factor—perhaps the most vital one that I have found in successful salesmanship. You must be sold yourself on your product and on your house. You've heard that many times before, but that makes it no less a truth. If you are honest—and above all things you must be scrupulously so—you *cannot* give to a man who trusts you short measure, poor work, or broken promises. When you are confronted with the necessity of making excuses for your employer, when your patrons are invoiced wrong, when they are given a substitute for what you promised them, or when they are not given the *exact thing* you did promise them, then it's time to change your position and seek work with a house that recognizes you as a self-respecting man. *Loyalty to your employer ends when he asks you to break faith with those who trust and respect you.*

During my service as a salesman and sales manager I have had many opportunities to employ salesmen and watch their records. I have had young men who had never sold an article in their lives, old men ripe in commercial sales service, boys and girls and graduates from sales-training schools. I have watched them strive—some to become discouraged and disheartened, some to reach limited proficiency, a few to become salesmen. Of this number I have seen green lads succeed who devoted themselves to the acquirement of technical knowledge and to the fundamental principles of truth; and I have seen an army of them go down to defeat, endowed with the idea that they possessed sales ability, personality, and the gift of natural persuasion.

I have learned from thirty years of hard work and study that the degree of success that may be achieved by anyone in selling printing is gaged by the energy, determination, and intellect given to it; for salesmanship is akin to all human effort, both in the requirements of "drive," and the demand for integrity and intelligence. There is no open sesame or magic route that leads to and opens the doors of success. Rather, there is the time-worn path over which every successful man must travel, seeking to gather from his experiences the psychologic gems that promote perfect understanding.

● FOR ADVERTISERS ●

FINE PRINTING

THE BAYNARD PRESS

CHRYSSELL ROAD

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PRINTERS
TO
THE MEN OF
BIG BUSINESS
THE PELICAN PRESS
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Tel.: TEMple Bar 1525

LANGLEYS

Est. 1860

THE EUSTON PRESS

Printers for Advertisers since 1860
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Printing salesmen are bolstered by advertising. Here's how British printers are backing their representatives by means of displays in British trade publications

I have known many salesmen who could not rise above a given average because they could not learn the common laws of psychology. They could not analyze their prospects; they were limited, in selling, to one psychological class. Some years ago I formed the habit of calling on a prospect, whenever I could,

THE INLAND PRINTER for May, 1937

at such times when I knew another salesman was having an interview. My purpose was to hear the prospect talk to a salesman before I was called in; it was wonderfully revealing. And from this type of observation I formulated a theory that buyers could be divided into three general classes.

There is the man who knows it all and with whom an argument, or even a suggestion, means defeat. The only way to sell him is to agree with him until you get a signed order, when, if you have a beneficial suggestion to make, you may cautiously do so. There is the sensible man who is open to reason, who will meet you on common ground, and who is big enough to recognize another man's talents. Again there is the man who feels that you know your business better than he does, and who receives every suggestion as a friendly aid toward serving his house. Studying these types always gave me a lead that I was careful to follow. And I kept in mind the fact that although there was a distinct difference in their dispositions or self-appreciations, they were high-class men who would all require definite service and who could not be imposed upon.

Printing salesmanship differs as much today as do the electric motor and the water-wheel of the past. The traditions of the drummer of the last industrial decade are dead and forgotten. Business has become bone-dry and hard. The day has passed when a clientele can be built up around club memberships, fraternal associations, or mere acquaintance. Goods are made to sell on value, and the salesman who expects to meet competition and build success must erase every idea of sentiment, supplanting it with understanding developed from constant study of the requirements of the period, and with sufficient practical knowledge to become a creative force in the printing affairs of his customers.

But to return to personal history. Some years ago I called twice weekly on a buyer who was considered to be decidedly hard-boiled, in fact, almost impossible to "sell." On my second visit I was politely but firmly told that there was no further reason for my ever calling again. However, during a bitter cold winter I occasionally stopped in the vestibule outside his office—for the purpose of thawing myself out, and also to see what luck I would have in thawing him. My excuse for stopping was quite plausible.

One day I was surprised to receive a summons to his office, and much more so to have him, without ceremony, hand me three pieces of copy. He asked neither my name nor the name of the firm I repre-

sented; he simply instructed me to "deliver the job tomorrow morning."

On the following day I did deliver it—in person and on time, much to his apparent surprise. Without a word of welcome or concern he tore the wrapper off each package and, after carefully examining them, curtly asked why we had made a rearrangement in one form. To this I replied that it was a part of our service to better, if possible, every piece of work entrusted to us.

Pointing to a basket on a nearby desk he said: "In that basket we put all of our printed needs. When you come by, take them and get them out. But don't bother me. You printing salesmen are pests."

From that day on he never asked me for a price as long as I lived in Chicago. In fact, I never spoke to him again—but I sold him thousands of dollars worth of printed goods.

Let me give one other instance, based on nothing more spectacular than a determination to prove what I knew was so. In 1920 fine pictorial and color printing was practically unknown in the South. All advertising material, artwork, and process work was written, illustrated, and printed in the North and Mid-West. At that time I was employed by a progressive southern printer to see what could be done toward keeping some of this profitable work in Dixie.

Selecting a nationally known advertiser I called on him, but was unable to get an interview. Calling a second time, I was told by the president of the company that southern printers not only lacked proper equipment but that they had no artistic ability to do such work. I kept at them, however, in spite of their belief and one day I found them in the market for a very beautiful and expensive

piece of lithographic sales literature, one that could be done in four colors from an artist's properly painted color drawing.

Taking this job as a point of attack I informed the advertiser that my company could reproduce the folder in four-color process at a great saving. Rather to my surprise he did not offer to bet me that it couldn't be done. Instead, he said "show me!" He was definitely interested.

So our artist made a color drawing, using color-process inks, the engraver made the plates, and I finally *did* show the skeptic that not only could we reproduce the picture, but that we could improve on it as well.

Using this piece of work as a sample of what could be done when craftsmanship and intelligent service were combined, I sold over \$35,000 worth of this class of work in Dixie during the first year in the territory.

This has been my experience as a salesman of printing; there is no magic connected with selling. It's all a matter of personal determination to master the technical details of an ever-changing industry. To the man who thinks he is a *natural* salesman the way offers only disappointment. But to the young man, or to the older man with mediocre success, printing salesmanship does mean a future if the proper thought and desire to succeed is given to the task.

THE INLAND PRINTER has asked me for my formula for printing sales success. Here it is: An equal mixture of ambition, determination, ability to take it on the chin, energy, aggressiveness, and constant study; over which there is a liberal sprinkling of personal integrity, seasoned with the love of conquest—for selling printing is not selling paper and ink, but the giving of competent service to your employer and the customer, and personal satisfaction to yourself. Succeeding in these you will have qualified as "competent" in the world's most exacting demand for technical salesmanship.

To the young salesman I would say: Do your best to learn all that it is possible to learn regarding the needs of your clientele. Let them know you appreciate the privilege of serving them—that you consider them as a means of support, and consider yourself as a cog in their institution. Get all the help that you can from your employer. He will recognize your desire to learn and will appreciate that in learning you will increase your value to the house. Don't try to go too fast—but *do* try to keep pace with new ideas, for you will never own an account, or even enjoy it, after some other salesman has shown your customer he can serve him more intelligently than you can.

IT'S A FACT!



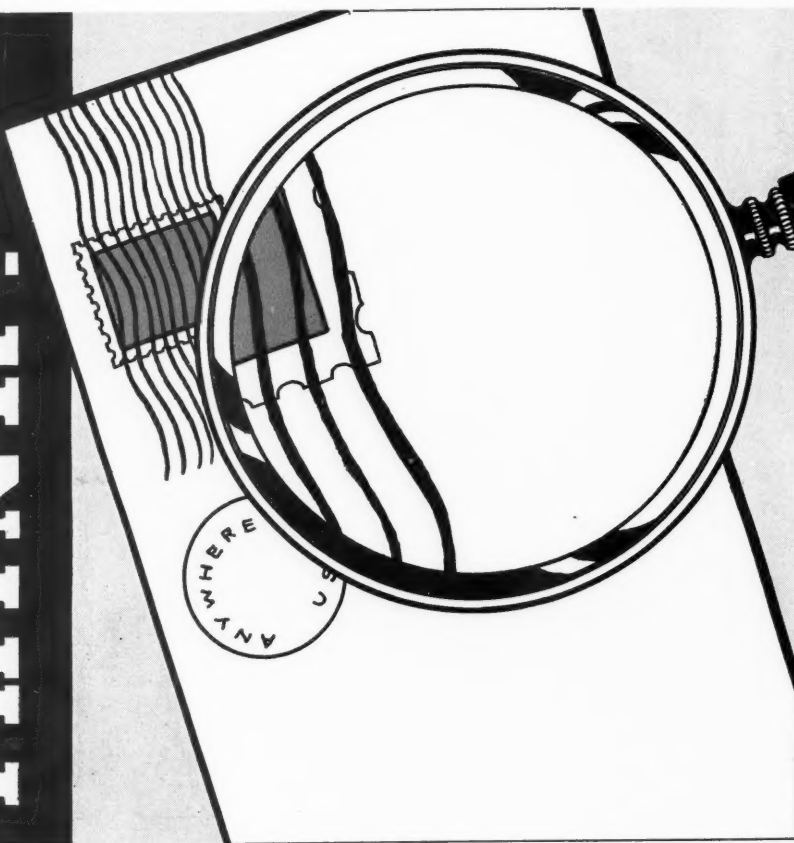
This man's

shoe leather

costs you nothing!

See next page

BIGGER
than you
THINK!



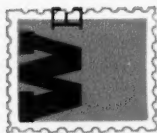
Printers! Make use of this folder! Electros of cover, \$3.75 postpaid; three electros of stamp ornaments, \$2.50 postpaid. Send check with order.—THE INLAND PRINTER

THE POWER of a STAMP

Think this over, you people who need to expand your market. A postage stamp will carry your message anywhere in the world. A postage stamp pays no railroad fare, nor Pullman; it does not require a hotel nor an expense account. It gets an interview with its man whether he is fifty miles from a railroad or on an island miles out in the ocean. A postage stamp can make a living in territory where a traveling man would starve to death.

HARRY A. EARNSHAW

What it can **DO** for **YOU**



WE have borrowed Mr. Earnshaw's remarks because they convey our sentiments exactly. As printers, we are 100 per cent sold on the possibilities of the postage stamp. We boost direct mail at every opportunity—not only because it's good for our business, but also because it is a sure-fire stimulator and business-builder for every kind of business going. It tells prospects where you are, what you have that they want! At minimum cost it covers much territory, all in your behalf!

(PAGE 3)

Your Advertising Matter **WELL PRINTED**



You want to sell your merchandise and services; we want to help you do so. We have exactly the right equipment for doing a first-rate job—the skilled men, modern presses, up-to-date paper stocks and inks. (We don't charge fancy prices, be assured!) And we can quickly demonstrate that we know our business. A representative will be glad to show specimens, or give estimates. Phone East 612.

THE VANGUARD PRESS
444 Seabreeze Avenue, Trent, Washington

Let your prospects know you're on the job! Send them this strong and stimulating folder! The first printer in each city to request it, gets exclusive use

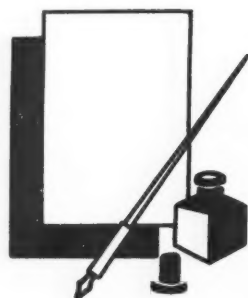
(PAGE 4)

FOR PRINTING PROSPECT'S DESK

Blotter-Reminders Keep Your Services in Prospect's Mind

NEXT MONTH: Sure, printers procrastinate when it comes to getting out advertising for themselves—just the same as their printing prospects do! But, in the hope of stimulating some of those procrastinating printers into making a start, *The Inland Printer* again presents a couple of ideas for use in reminding prospects that there's a good printer nearby. A simple little blotter can do a lot of influencing, over a period of time.

EVERY MONTH: Regular mailings of some kind or other! *They* do the trick! Even a message on a postal card helps to keep the printer in the minds of his prospects. These two blotters—designed by G. H. Petty, of Indianapolis—suggest several unassuming but effective angles of approach. These blotters are copyrighted, but the first printer in each city to request their use will be granted exclusive permission. Electros at cost, if desired.—*The Inland Printer*.



WHEN YOU WRITE A LETTER..

do you use the first piece of blank paper you find, or do you have a nicely printed letterhead, one that reflects the quality of your business? There is no better advertisement than an attractive letterhead with envelope to match—and the cost is slight. We are proud of the ones we have printed for others as well as for ourselves. Let us plan one for you!

Or if you have anything else planned, keep us in mind. Phone 123

LINCOLN PRINTERS · 49 SOUTH PEARL STREET

1937	JUNE							1937
SUN.	MON.	TUE.	WED.	THU.	FRI.	SAT.		
«	»	1	2	3	4	5		
6	7	8	9	10	11	12		
13	14	15	16	17	18	19		
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27	28	29	30	«	»	»		

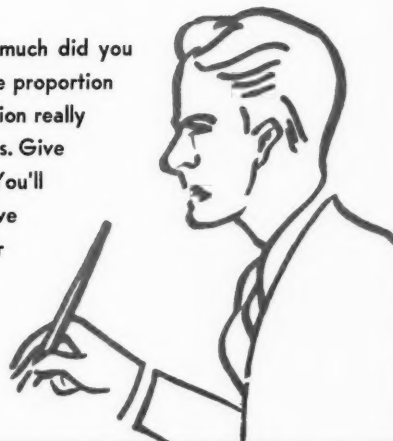
Electro of decoration will be sent for 95c, postpaid; calendar electro for 85c, postpaid. Please send check with order.—*The Inland Printer*

Let's Sit Down and Figure . . . How much did you spend on printed advertising last year? Does the sum honestly represent the proportion you should be devoting to business building? Is your advertising appropriation really fair to your chances? And is the advertising itself pulling? Come in and see us. Give us an outline of what you have been doing and what you plan for the future. You'll

1937	JUNE							1937
SUN.	MON.	TUE.	WED.	THU.	FRI.	SAT.		
«	»	1	2	3	4	5		
6	7	8	9	10	11	12		
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20	21	22	23	24	25	26		
27	28	29	30	«	»	»		

find us willing to figure with you—and able to give you some constructive printing suggestions. Our phone number is Main 1234.

STAR PRINTING OFFICE
1926 Third Street · Muncie · Main 1234



Electro of decoration will be sent for \$1.15, postpaid; calendar electro for 85c, postpaid. Send check with your order.—*The Inland Printer*

★ Editorial

Fifty Books, Fifty Preferences

THE "FIFTY BOOKS OF 1937" is to be democratized—the audience is to have an opportunity to speak its mind. The idea originates with Melbert B. Cary, Junior, chairman of this year's Fifty Books committee. He has announced that the audiences wherever the Fifty Books are exhibited shall have opportunity to express themselves in connection with the one book they prefer. A voting card will be provided with eight items to check on the voter's preference for any particular book, regardless of literary content: General appearance, legibility, binding, size, typographic design, paper, and press-work, illustrations, and type face. Personal reasons may be added on blank lines.

In making the announcement, it is pointed out that in every audience which comes to view the Fifty Books there are certain to be some disagreements on the matter of the selections. Individuals differing in culture and appreciation are bound to have different reactions. It is to give all such an opportunity to express themselves that the plan of voting is provided.

If the committee is desirous of provoking individual expressions it is apt to receive some exhilarating reactions and a fund of comment that doubtless will prove of immense value in future exhibitions. At any rate a wholesome cross-section of public opinion's attitude toward books of better appearance is sure to follow; and that ought to prove of considerable value to those interested in the production of books today.

Dealing With White Elephants

RECENTLY A NUMBER of investigations of the private printing-plant mirage have been made and the findings published in articles in different trade papers and pamphlets. Singly they each throw light on the matter for the benefit of their own group of readers. Collectively they make a real contribution to the subject. It remained for the Southern Master Printers Federation, whose headquarters is at Nashville, Tennessee, to see the value of collecting much of this material and publishing it in more permanent form under the appropriate title, "White Elephants."

"As burdensome to their owner and as expensive to maintain as the mythical white elephants of old Siam were to their hapless possessors, this is the story of *white elephants* in business"—the private printing plants. The thirty-two pages and attractive cover, all on heavy paper and spirally bound, give proof that private printing plants *are* white elephants; that the owner of a private printing plant pays for much more than wages and material; that he could get for his money greater specialized services, prompter service, and more expert attention from commercial plants.

Besides statistical matter and "testimonials," there is reproduced in full John L. Scott's excellent article which appeared in *Sales Management*, "Does a Private Printing Plant Ever Earn Its Board and Keep?" Also reproduced are Clifton P. Mayfield's survey for the Fidelity Mutual Life

Insurance Company on "Private Printing Plant versus Outside Printers," and Edward T. Miller's article, "Illusions of the Private Plant," from *THE INLAND PRINTER*, August, 1936.

The book is a splendid compendium of the arguments against the alleged economies of the private plant. The industry has need of just such information as is here put into an intelligent and comprehensive form. Many local printers' associations have one or more "infirmities" of this character in their communities and often need the facts in such form as may be presented to those misguided concerns which are laboring under the delusion that they can produce all their printing cheaper than they can buy it.

More on the Credit Question

OUR EDITORIAL, "Credit Is as Credit Does," in the April issue, has brought comment to the effect that we did not go far enough, and that there is another phase of the subject upon which we did not touch. True—there are probably several other phases, but not all could be covered in a short editorial of but a paragraph or two. Our commentator's point is well taken, though, and the angle he stresses is one that should receive wider consideration.

One of the difficulties the industry faces, and has faced for some years, is the result of its being so easy for such large numbers to start in business on the proverbial shoestring, so to speak. With little, if any, capital of their own to put into the business, they are in some way or other able to acquire equipment to make a start, then secure credit from supply houses to carry them along for a time.

Not for a moment would we cast even the suspicion of aspersion on starting business in a small way, or suggest discouraging such starts, for out of such small beginnings have grown a number of our best and most substantial concerns of today. Nor would we suggest that the day of small beginnings has passed. But the serious part of the situation is, that while one or two here and there succeed and build up profitable businesses, too many go the other way, leaving a trail of unmet obligations. In the meantime, trying to get business to keep their plants going, and following any course, wise or otherwise, to get it, such practitioners demoralize prices and lower standards, thus making conditions doubly difficult for those with whom they have been competing, those who have been doing their utmost to build on sound business principles. Usually the situation resolves itself into a vicious circle, the equipment secured by such beginners going back to those who supplied it in the first place, probably to be sold again to someone else at still lower prices as used equipment, and the indebtedness they leave is eventually wiped off the books and added to losses through bad debts, an additional burden on the cost of doing business.

Those having the ability, ingenuity, ambition—or what it takes to make a business go—are worthy of support and should be encouraged rather than discouraged should they decide to start out on their own and make their start in a

small way. But—careful investigation should be made by those called upon to furnish equipment and supplies, first, to make certain that the one starting in business has a record for honesty and integrity that entitles him to the extension of credit he requests; then to determine whether he has sufficient ability and knowledge of business requirements to make a go of it once he does get a start. Then a careful check should be maintained to make certain he does not get too far into a hole in the event the business does not go in the right direction.

The industry would be relieved of one of its difficulties, and there would be a little more smooth sailing for those conducting legitimate businesses, were requirements made a little more stringent for those trying to start without proper financial support or knowledge of business operation.

Taking Employees Into Your Confidence

MODERN PRINTING establishments, even the largest of them, are organizations where machinery, money, material, and men are manipulated under the motives of profit and service. All four factors and both of the motives must be present to score success. When the factors function properly the motives are attained. If even one of the factors fails to function, there are always difficulties and the establishment's manipulation is thwarted, particularly if that one factor is *manpower*.

Just now the country is witnessing scores of instances of the truth of this contention, and management is being put to it to restore harmony and resumption of business. It matters little what industry is involved and the printing industry is not escaping.

The depression and the economic changes in our living conditions resulting therefrom have set up a new style of thought with regard to the relationship between job and man, between management and the objectives of the business. It is that no longer should management think *only* of service to customers and profits for owners, disregarding employees; but that management and owners and employees have a mutual interest in the success of the establishment, and, therefore, each is expected to consider at all times the effect his conduct will have on the others.

In the past, owners and management have been too prone to help themselves to the lion's share of the results of the efforts of all three, with the consequent growth of resistance and dissatisfaction on the part of the employee. In the hundreds of printing establishments throughout the country where management has been astute this condition has been forestalled by a policy of laying the cards on the table.

The results of such a policy have doubtless been found in a greater degree of contentment on the part of all. When employees are shown understandable balance sheets and operating statements, when the makeup of the costs of their own departments is explained to them, when the obvious points of "leaks" are pointed out, and the many, many places where wastes creep in, employees are bound to have a more sympathetic understanding of the problems both of the management and ownership. Such understanding is conducive to more efficient operation, and more efficient operation means more money to all three. Many concerns nowadays are employing methods to bring about a more thorough and comprehensive understanding of what management, employees, and ownership owe each other and how they may each profit by the team work that comes with a thorough knowledge of the "rules of the game."

The Composer's Compass

IN ADDITION TO makeup rule, tweezers, magnifying glass, and pica rule, the compositor who really wants to be somebody will constantly carry with him a compass. The functions of a magnetic compass are said to be threefold—to guide the mariner along his directed course, to guide him on uncharted courses, and to enable him to determine his whereabouts when he may have lost his way. The compositor's compass, while not magnetic, is nevertheless analogous to the mariner's compass in that it guides the compositor along the everyday "routes," directs his course on "voyages of discovery," and brings him back to first principles in case he loses his way and cannot recognize the point to which any new line of approach may be leading him.

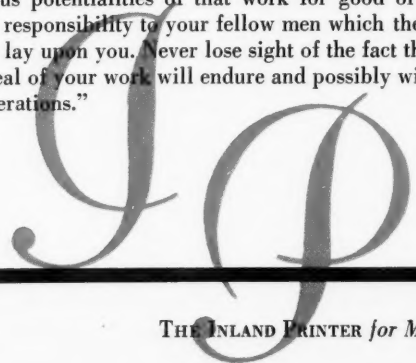
Like the magnetic compass, the compositor's compass has four cardinal points—north, east, south, and west. This ingenious analogy comes to us from G. Leopold Reveirs, who delivered the fifth "craft lecture" before London stationers and printers. The northern cardinal point of the compositor's compass, says Mr. Reveirs, is Technical Efficiency. "I place it in the north because the whole function of the compass is dependent upon the magnetic north, and the work of the compositor must always be directed first by his technical efficiency." He is urged to attend technical schools where he may learn the theories underlying the practical work of the shop. Through every possible avenue, both by theory and practice, technical efficiency must first be achieved.

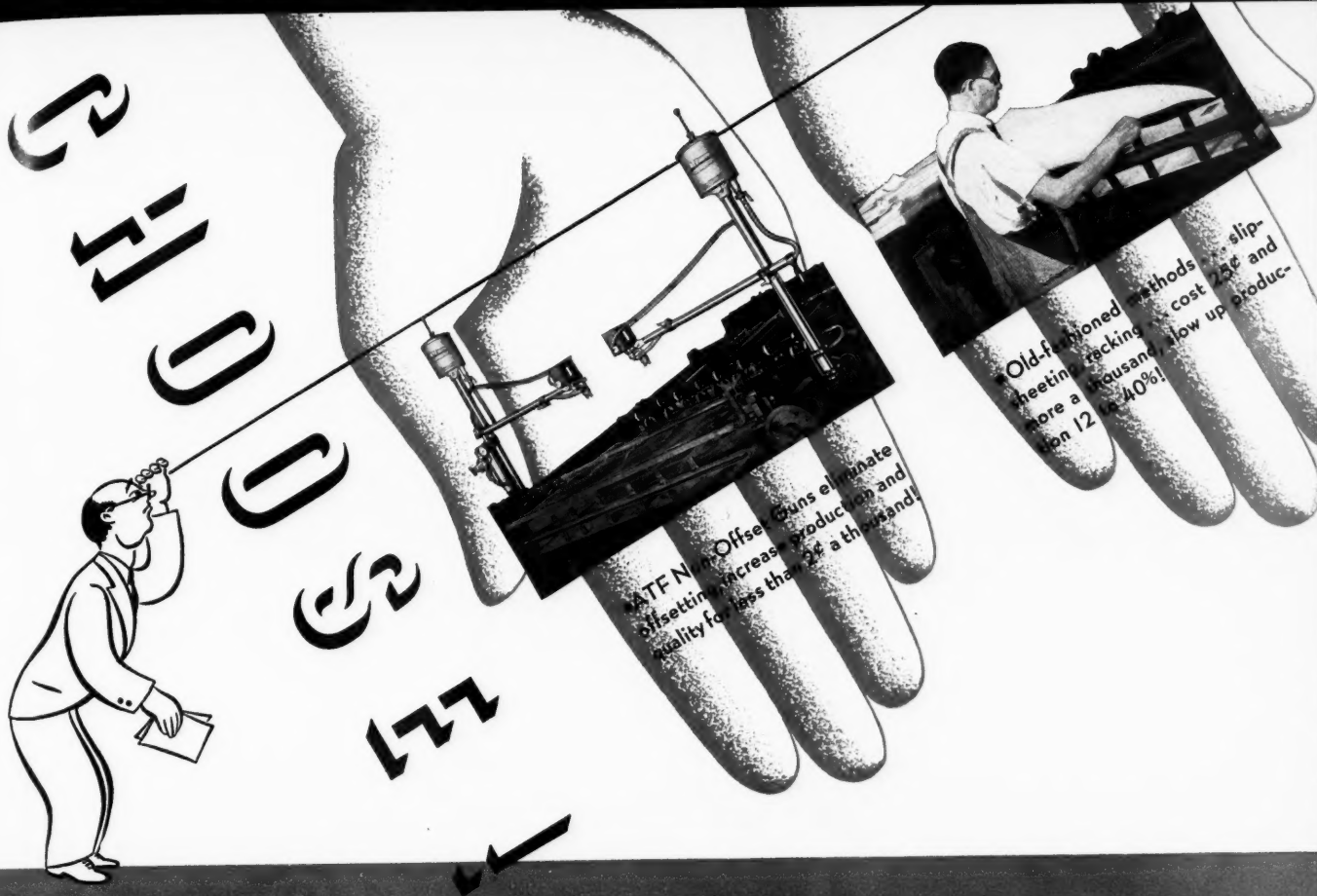
The "southern" cardinal point of the compositor's compass is the quality of *love*. "Unless you feel that your craft is actually something living, vibrant, pulsating with glorious possibilities, you will be hopelessly lost in the trackless sea of mere commercialism. And if you have that love for your work, then you must of necessity develop a justifiable and righteous pride in that which your work produces."

At the "eastern" cardinal point, Mr. Reveirs places the quality of *idealism and vision*—the inevitable complement of love for and pride in one's work. "If your work is to be effective as well as efficient, it must be inspired by a vision and an idealism which see beyond the mere handiwork to its wider and fuller possibilities." Whether or not the compositor may have "a field marshal's baton in his knapsack," if he has the true spirit of vision and idealism, he can at least look back and declare the hours of value every day; he can have seen something worth doing attempted, and something faithfully done.

At the point of glory of the setting sun, the west, Mr. Reveirs places the quality of service. "When one realizes how much this has made possible, how much of happiness, how much of inspiration and uplift it has brought, I think you will realize in how great a measure it has been a servant as well as a friend of the people. The craft as a whole has accepted and has lived up to its responsibilities of service."

In using this "compass," it is essential, says Mr. Reveirs, "that you should keep ever before you the realization of the enormous potentialities of that work for good or for evil, and the responsibility to your fellow men which these potentialities lay upon you. Never lose sight of the fact that a very great deal of your work will endure and possibly will endure for generations."





THE GREATEST ECONOMY WITH EXCLUSIVE FEATURES OF ATF GUNS

● Thousands of printers choose ATF Non-Offset Guns to get the most for their money. First, they get freedom from expensive old-fashioned methods of combatting offsetting. Second, they get more production, profits and quality from each press. Third, they get low-cost clean operation. It's upon this point that ATF Gun users are most enthusiastic. No ventilating equipment is necessary with ATF Guns even in battery installations on 20 presses or more. Exclusive ATF features enable accurate, economical regulation for each particular job. In addition to the low operating costs and cleanliness, ATF Gun users benefit by the rugged, scientifically-exact construction. For ATF Guns are the result of our 44 years experience in the graphic arts combined with the 48 years leadership in the spraying business of the Binks Manufacturing Company of Chicago.

FREE! Twenty-page illustrated book "Stop Loss" showing how ATF Guns can save you money . . . Ask your ATF Salesman, or write your nearest ATF Branch.

AMERICAN TYPE FOUNDERS

200 ELMORA AVENUE • ELIZABETH, NEW JERSEY
BRANCHES IN TWENTY-THREE PRINCIPAL CITIES

Types used: Shadow, Bernhard Gothics, Franklin Gothics and Alternate Gothic No. 3

Printed on Kelly Process without offsetting thanks to ATF Non-Offset Guns



You need this HANDY INDEX

● In it over 200 type faces are grouped so you can compare letter forms, widths and weights. Pica rules facilitate comparison of the set width of the different faces and vertical rules in each line make it easy to gauge the relation of face to body. In addition a cross-index groups related faces, makes for quick reference.

Send for your copy TODAY!

Marshalled on the pages of this Handy Index are the type faces favored by America's advertisers, printers and typographers. Here, for the first time, they're grouped by style characteristics, width and weight, arranged to facilitate comparison of height and set, cross-indexed for ready reference. ● These are the types, old and new, which America wants and uses. To better meet the demand for them, and better to serve the graphic arts industries, the American Type Founders is making these standard faces the focal point of its expensive manufacturing and distribution facilities. Stocks in the company's twenty-three branches have been re-organized, centrally located warehouse stocks are being set up in the effort to assure quick deliveries and maximum service on these wanted faces. ● The Handy Index is much more than a specimen book. It's a usable guide to the types that interpret the times—and where you can get them quickly. Be sure you get your copy. Send for it today.

American TYPE FOUNDERS

200 ELMORA AVENUE, ELIZABETH, NEW JERSEY • BRANCHES IN TWENTY-THREE PRINCIPAL CITIES

Types used: Bernhard Gothics, Kaufmann Bold, Stymie Family and Franklin's Gothics

Specimen Review

BY J. L. FRAZIER

Items submitted for comment in these pages must be sent flat, not rolled or folded, and must be plainly marked "For Criticism." Review of specimens cannot be made by mail

SEEMAN & PETERS, of Saginaw, Michigan.—"Headed for the Waste Basket—so What?" is a commendable French-style folder given a rich and characterful effect by printing in brown on linen-finished book stock of related hue.

BAKER, JONES, HAUSAUER, Buffalo, New York.—The work you do rates with the very best. It is sanely modern in layout, display is striking, colors are excellent, and presswork above criticism. To examine it is both an inspiration and an education in the best sense of the word.

DIRECT-MAIL PRINTING CORPORATION, of Chicago, Illinois.—Aside from "Master Printers" being in a monotype face, contrasting rather unpleasantly with the Eden otherwise used, your January-February blotter is quite commendable. Colors and presswork are particularly good.

C. B. HURST, Cleveland, Ohio.—Your "Training for Industry" blotters of East Technical High School are effectively arranged in the best modern manner—indeed are mighty fine in all respects. Mr. Scott's card is also effective, but would be improved if lines were spaced out somewhat. Don't you agree?

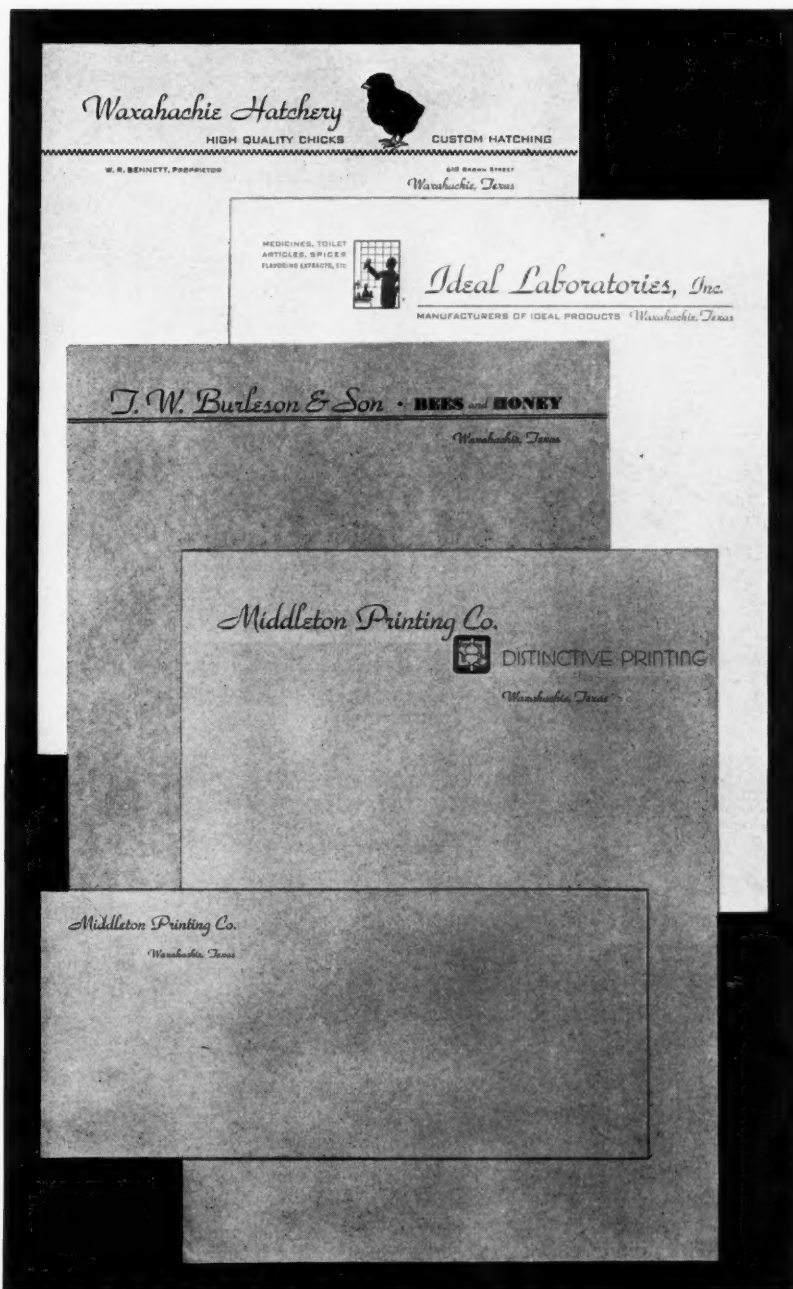
LADENDORF BROTHERS, of Chicago, Illinois.—Phi Alpha Delta's dance ticket is interesting and effective. It would be somewhat more pleasing, in fact nearly perfect, if the lines were not so closely spaced and if there were a bit more contrast in the size of type. A suggestion of monotony results when several display points are set the same or nearly the same size.

WALTER B. MORAWSKI, of Wilmerding, Pennsylvania.—Thank you for the several copies of souvenir booklets featuring football games at Pitt Stadium. Similar to the copies reviewed last year—though the covers seem better—they combine the best modern features as do practically no publications we have seen. New types predominate; also bleed-off illustrations.

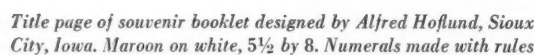
MODERN PRINTING COMPANY, of Kansas City, Missouri.—There's a fine idea in your blotter, "Printing for All Kansas City." First, a halftone bird's-eye view of the city's business district is printed all over in light blue. Over this the brief copy is printed in deep blue. We regret that the headline was set in circular form only, however, because to carry it out makes necessary such a gap between "Printing" and "for." Further improvement would result if the other lines were spaced out somewhat.

ABRAHAM LINCOLN HIGH SCHOOL, New York City.—The school publication, *Cargoes*, January, 1937, issue, is a smartly modern job notable for pages laid out with interesting distribution of white space. Considerable layout ingenuity was used by W. Backalenick and H. Kurnit, who are responsible for the typographic design. Garamond is used for text; Vogue for headings and display. Presswork by The Alpert Press, Brooklyn, New York. *Cargoes* is a distinctive job throughout, and a credit to all concerned.

THOMAS C. PETERS PRINTING COMPANY, of Utica, New York.—You have scored a ten-strike



Pleasing colors, which unfortunately don't show here, add to the charm of these letterheads produced by the Middleton Printing Company, Waxahachie, Texas. Light yellow is used for the chick and rule at the top; type dark brown. Burleson's heading is yellow and black, on yellow stock

[illegible]

46

ADVERTISING
PRINTING
●
COMMERCIAL
PRINTING

Effective Printing

207 SOUTH MAIN
TELEPHONE 447

THE INLAND PRINTER *for May, 1937*

SPOTTISWOODE BALLANTYNE AND COMPANY, of London, England.—Fine presswork, as usual, distinguishes the elaborate booklet, "Sartor Historicus," which you turned out for Hector Powe, tailor. The four-color process illustrations are beautifully handled, and so rich in color that they make that plain white cover, with its title stamped in gold, seem almost dull and uninteresting in comparison. Text pages, notable for their wide margins, are embellished with line drawings and printed in red and black. The theme, of course, is sartorial—with humorously historical illustrations tying up with the Coronation year. Lovell & Rupert Curtis Limited produced the booklet, which is, in addition to being an excellent specimen of printing, a good example of the way English advertisers have taken advantage of the Coronation to gain reader interest. This is almost a keepsake!

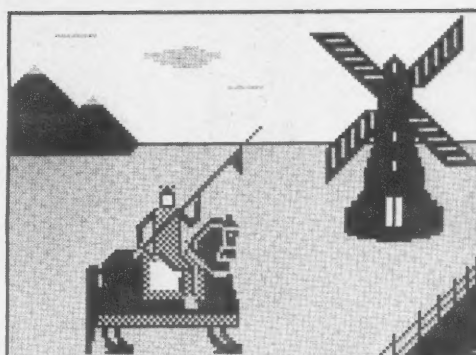
ROY L. ADAMS, of Times-Journal Publishing Company, Oklahoma City, Oklahoma.—Of those two February blotters, different only because where Bodoni Bold is used in one Kabel Bold is used in the other, we vote for the one featuring the latter. We do so because in the signature two lines are set in Parsons and one in sans-serif oblique. These, being monotone, harmonize fairly well with the Kabel, not at all with the contrasty Bodoni. As a matter of fact, Parsons strikes a sour note even with the Kabel. So, finally, if the lines in Parsons were set in Kabel in one case and Bodoni in the other—in short, if both were consistent in one or the other style—we'd be inclined to favor the Bodoni as being more striking and "colorful," especially since there is not a great deal of copy. Incidentally, and to better explain our position, the extra-bold Bodoni wouldn't be so good in a tight set-up, obviously.

DANIEL K. SHORT, of Laurel, Delaware.—Specimens are interesting, if not outstanding, but please avoid yellow for printing lines of type. In tone, yellow is weakest of all colors; it affords least contrast with white paper and, therefore, is least visible on it. Too, you should avoid layouts where, figuratively, each unit is in a corner, as in the January blotter with white space, so to speak, all in the middle. Booklets, "Calendar of School Activities," are well handled, though the type is too weak in tone for the pennant illustration. So either the type should be bolder or the pennants printed in a weaker color. The 1935-36 cover is the more interesting and informal layout, and, with points already mentioned corrected and those lines above the cut spaced farther apart, it would be fine. One advantage of spacing out these lines would be to make the top and side margins more nearly equal, so more pleasing.

ROGER HOLT, of Fitchburg, Massachusetts.—Paper, now two-sided as to color, affords printers opportunities which too few take advantage of, especially if sheets are die cut or folded in unusual ways. Your invitation, "The Class of '40," is one of the trick-

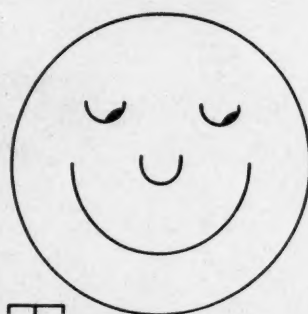
iest we have seen. Black on one side and white on the other, it is so die cut and folded that the rectangular front, which is black with title printed in silver, is in effect bordered on right and bottom by a band of white, then of black, then of white again, bands being about two picas wide. While we don't particularly object to the bizarre Broadway on the front, certainly such a black and ugly face is no fit companion for the beautiful, graceful, and delicate cursive used with it on the spread—on the white side, by the way. Die cutting the sheet was a handicap on layout of spread, yet you'll agree on second thought that better unity and distribution of white space could be attained.

S. T. LEIGH AND COMPANY, Sydney, Australia.—Blind-embossed work has become a rarity, and we feel that printers generally are "missing a good bet" for change of pace. The effect is particularly striking on such a large page as the cover, "One Hundred and Seventy-Six Years of Service," featuring a portrait, particularly when "gold" stock is used. A novel soft effect is achieved by means of an extra outside cover of tissue; this protects the cover itself, and also suggests value. Typography of inner pages is all right. Exceptionally wide word- and letterspacing of some lines mars the first of these, and the cursive letters used for two display lines are not only inharmonious with the square-serifed style used for body but relatively too small. Other pages are much better, although for the side heads in color the bold Egyptian could have been used to advantage, particularly if punch were desired. Presswork is very excellent indeed. It's inspiring!



1936							AUGUST							1936						
SUN.	MON.	TUE.	WED.	THU.	FRI.	SAT.	SUN.	MON.	TUE.	WED.	THU.	FRI.	SAT.	SUN.	MON.	TUE.	WED.	THU.	FRI.	SAT.
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
22	23	24	25	26	27	28	29	30	31											

Among the few who make really clever pictures with type, Frederic Nelson Phillips, of New York City, always merits at least a silver cup



THIS IDEA, perhaps,
IS GOOFY, but
I LIKE IT

H. Lodge Robertson, layout-typographic counsel, in Chicago, uses this as cover for a folder (5¼ by 7¾) describing his services. Similar treatment seen inside

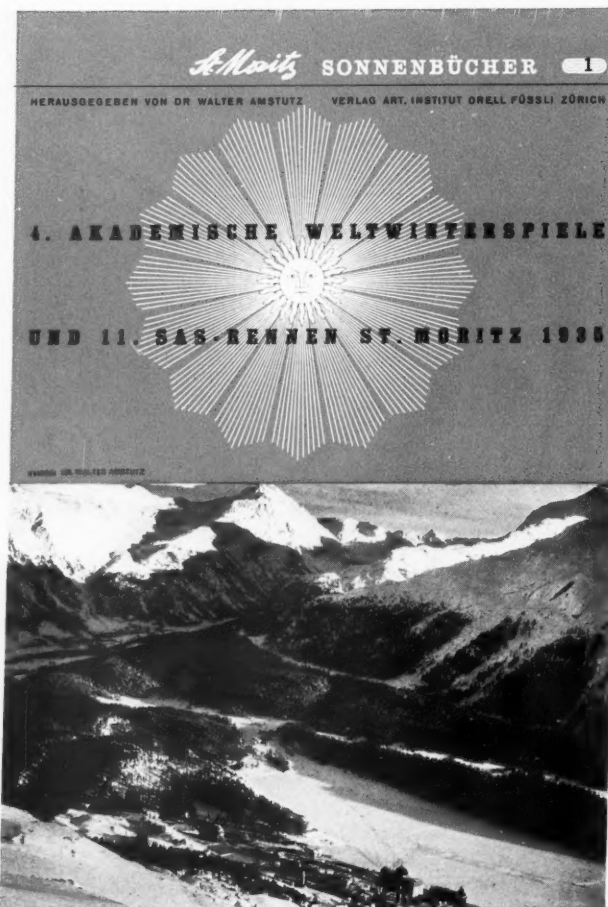


RUTH AND RICHARD HOFFMAN
PROUDLY ANNOUNCE THE ARRIVAL
OF A DAUGHTER • LOS ANGELES
WEDNESDAY FEBRUARY 24, 1937
FIVE POUNDS EIGHT AND ONE HALF OUNCES

Dignity and charm: rose-color ink on white, deckle-edge announcement folder. Mr. Hoffman is manager of The College Press, at Los Angeles Junior College

LENNART ERICSON, of Chicago, Illinois.—The Church Directory cover isn't up to the standard of much of your recent work. Two main lines are flush on the left, the four lines of the subhead are squared up on the right, and the bottom group is centered. The rule band along the left side suggests the advisability of all type lines being flush on the left, but centering consistently would be better by far than the inconsistent layout. The lines as a whole form no interesting or definite pattern, as is desirable, and the "whiting out" is unpleasing, the open space in the upper right-hand corner seeming particularly awkward. Balance is off, vertically as well as horizontally. The two main lines at the top should be raised and the subhead, the lines of which are too closely spaced, brought up closer, with the ampersand, used as an ornament (and it makes a poor one), omitted. As arranged, there is not only no pleasing pattern in the contour of the lines, but a lack of unity because of the scattered position of the several groups.

HAL JONES, Beaumont, Texas.—While the tall condensed "gothic" is a bit too widely letterspaced, your stationery pieces are striking and, incidentally, colorful though in one printing only—a medium brown on white paper. The companion blotters are even better. Around the bottom and on right-hand side, and bled, solid color appears in brown over which name, address, and services are given with type in black. This is the same on the two blotters. In space showing white (the paper) the copy of the first reads "Create a Demand with Advertising," the word "Demand" being in a very large size of Huxley Vertical printed in black, then off register in brown, to suggest shadows or third dimension. On the second blotter in



From Switzerland comes this unique specimen of design and printing—a booklet cover (6 by 8), type and illustration in black, reverse plate blue

the series there is but one word in this white panel. It is "Results," in 120-point Huxley, printed twice, in black and brown, like the word "Demand" in the first mailing. The effect is striking and impressive, but the most interesting feature is the novelty of the message being started on the first blotter and completed on the second! A very tricky stunt! Perhaps a little too tricky for use very often.

THE CRAFT PRESS, of Tuckahoe, New York.—Congratulations on your initiative in selling the local Pontiac dealer nine thousand 9-by-5½-inch mailing cards, in effect a facsimile in miniature of posters displayed on billboards throughout the country. It is something almost any printer could do with various products advertised on billboards, so this item amounts to a selling tip for printers everywhere. In black, red, and blue on yellow, the card is colorful as can be, the feature being the name "Pontiac" aslant across the upper right-hand corner, and the letters being a picture of the letters cut from wood and showing in perspective—just the kind of letter blocks one sees set up in store windows. Layout is striking—in fact, the only points of adverse criticism are that the lettering is crude in the reverse-color circle printed in blue, and the condensed Cheltenham Bold used for one line doesn't harmonize at all with the other type in shape or design qualities and looks old-fashioned (which it is). Except for the two lines in ugly Broadway, and the fact that as a rule word spacing is much too wide, the ticket for "Squirrel Food" is very good.

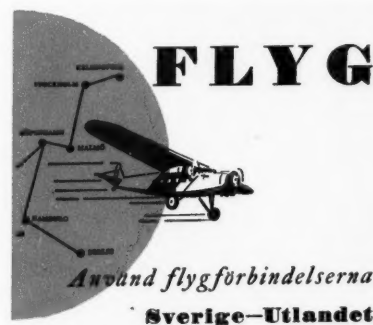
BECK ENGRAVING COMPANY, of Philadelphia, Pennsylvania.—The catalog of poster designs

for the New Poster International Exposition at the Franklin Institute, cover and catalog designed by Alexy Brodovitch, is an attention-compelling piece, the cover being a striking and colorful one. Of interest, too, is the work on the inside pages, showing the reproductions of posters, especially so as it is done by gravure and shows to excellent advantage the possibilities of this process. It is difficult indeed to show posters, the originals of which are in strong colors, and to give a proper idea of their design when printed in straight black and white, but this you have done remarkably well. The catalog is 11¼ by 8¾. The front cover is especially strong and colorful in poster style with bands of colors ranging from red through orange, yellow, green, blue, and purple covering practically three-quarters of the page in the lower right-hand section, with a large fist in white over the colors pointing to the two words, "New Poster," running up and down at the left-hand side, and "International Exposition" in large script across the top over the black background.

H. C. HAWES, Westdale Secondary School, Hamilton, Ontario.—We would like the McFarland greeting folder better if you had omitted the blind stamping on the front page, because this panel, first, doesn't show even margins around the type printed on it and, second, because the proportions of the blind-stamped panel do not conform with the rule panel printed in green outside. While old-fashioned as far as type and layout are concerned, the greeting itself on page 3 is neat and otherwise not objectionable. In comparison, your own greeting is smart and modern. The two main lines on the cover are too closely spaced and the ornament below is too close to the second line, especially in view of the large



Aeronautics and typography are right up to date in Sweden where this folder-cover was printed



A/B Aerotransport
Sverige
i samarbete med Aero O/Y
Air France
Dernault
Det Danske Luftfartsselskab
Deutsche Luft Hansa

Another folder from Swedish presses, embodying modern design and sure, clean-cut typography

amount of open space on the page. Too, the figures "1936" are too small, not only for clarity but also in relation to the width of the combination-rule bands extending outward from each end and bleeding off. To look right, the figures should be as tall as the band is wide. The illustration tipped on page 3, printed in colors, is one of the finest examples of linoleum-cut work we have seen in a long time.

MCKINLEY HIGH SCHOOL, of Canton, Ohio.—A great improvement was made in the later directory cover. Layout in the modern manner, featuring interlaced geometric panels with a large black circle at point of junction, is striking, the sans-serif type being an ideal selection for use with the single six-point panel rules. But one suggestion for improvement may be offered—the three lines, "Canton Public Schools," are decidedly crowded. At least four points should be added between the second and third lines; slightly more—say, six points—between the first and second, because in "Public" there are three high letters, three hand running. We don't like the 1935-36 cover at all. First, combination rule bands across top and left side, crossing near the upper left-hand corner represent an old-fashioned expedient; but the most serious mistake was the selection of type. (And we had been saying the world's stock of the bizarre Broadway had now been remelted!) Finally, distribution of space is not at all pleasing; type lines are arranged not fitting the space at all nicely. A placard announcing the evening courses is well designed, contour of type lines being rather unusual.

EMPIRE

Warwick keeps pace with the current type trend to tall thin characters by offering Empire—a new, modern type face that will add a fresh note of smartness and sophistication to your advertising.

WARWICK TYPOGRAPHERS
309 N TENTH ST. • CENTRAL 9210

The inside page of a stimulating mailing folder (5 by 6½) promoting a new type face. Type printed in black, ornamentation in a light purple

However, there is not sufficient contrast in the sizes of type used, unimportant copy being relatively so large that the really important display doesn't stand out as it should. For display work there's one axiom of vital importance, namely:

"Make the one or two most significant and appealing features of the copy very much larger than other lines." Display, remember, is relative.

CROOKSTON TIMES PRINTING COMPANY, of Crookston, Minnesota.—Ten-point Bodoni Book would be a very fine face for the school annual, though it would not be at its best on eggshell stock. The old style used on the last book is better on eggshell, but please give up the idea of using this in six- and eight-point sizes with Bodoni Book. Bodoni is "modern" and a precision letter; the old style is, in comparison, of handcraft quality, and the body of a book, even when several sizes are used, should be consistently old style or modern. Preferably, too, display types should be of the same classification as text, that is, "modern" or old style. Criticism of the last book resulted, we believe, more from pale inking and weak impression than from the style of type used, though the cramped, solid effect is subject to criticism. One-point leads between lines would have helped decidedly. A "kiss" impression on coated paper is all right if the touch is not too delicate, but you can't print type on eggshell stock that way. Too, the pages of the most recent book lack color because the headline type is weak in itself and is further weakened through light printing. More snap in the pages might have softened the criticism. Page layouts are quite effective—best part of the work, in fact—and the handling of halftones on sheets of coated paper tipped onto the eggshell body is commendable, adds interest. These halftones are exceptionally well printed.

Strangers judge your business by your STATIONERY

ATC

Typography that helps to sell merchandise.
Fred W. Danner, Manager

Akron Typesetting Company

PHONE FRanklin 6175-6-7
37 North High Street
AKRON • OHIO

And what is more important than a good "first impression?" Your letterhead is often your business "debit" and if individually designed may mean "love at first sight," a new profitable business association. Complete in typographical talent and equipment, A.T.C. offers you commercial stationery designs that encourage correspondence, invigorate business, and insure recognition over the ordinary. If you are proud of your business name, make your letterhead show it.

ATC

37 North High Street
AKRON • OHIO

ATC

Akron Typesetting Co.

FR-6175-6-7
37 N. High St.
Akron • Ohio
F. W. DANNER

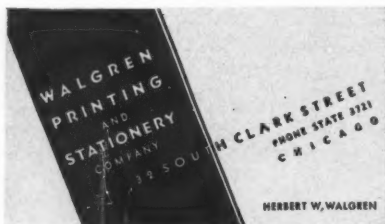
The color background is from an A.T.C. "Money-Saver" plate.

Impressive spread from one of the most interesting publications at present issued by any printer or typographer. The original is in black and light green

15 MORE MEN TO WORK FOR YOU!

A. D. WEINTHROP, of Chicago.—“Until the Wick Shall Light No More” is a characterful book, printed on soft Japanese paper with a silver thread running through it at intervals, and the same stock is used for the board backs, except around the hinge, where gold cloth is used. Needless to say, the leaves are printed only on one side, due to the transparency of the stock, thus the French-fold feature is utilized for the text pages. The cover is very interesting, with the title in black and a line design of odd formation and two bullet ornaments printed in pale purple-gray. We get the impression of the design being just a little too low, also that the type matter is dominated by the ornamental units. The text, in one of the smart san-serifs, is readable, due to the good judgment exercised in putting enough white space between lines. However, in view of the rough character of the paper and the strength of the features, it is our opinion that a heavier type should have been used, or a stronger impression made. Since the matter is printed on but one side of a sheet, and the sheets French folded, a little extra squeeze would not be noticed. But on the whole, in its larger and more important aspects, it is a worthwhile contribution to the world's collection of keepsake volumes—something to be proud of.

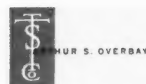
LLEWELLYN PRINTERS, of Freeport, Pennsylvania.—The Year Book of “The Woman's Club of Freeport” is very attractive. The cover stock is new and beautiful, suggesting pearl. The type matter on the inside certainly was not inspired, since Goudy Oldstyle is hardly in keeping with the chaste character of the cover stock; yet the effect is not bad, and on the whole the book would rate as quite satisfactory. We would like



Eye-arresting layout makes this Chicago printer's business card more than noticeable, even if in just one printing—and that plain black

it better if the type groups on the different pages were more nearly uniform, which is something you could not help because, while some of them “fill” the page nicely, others, due to lack of copy, do not. Take, for instance, the page “April First.” The type mass here is too wide for the page, and the variations in margins are not pleasing. The same is true in practically all club programs—that is, an arbitrary measure is decided upon and that measure used throughout. Whereas if the measure could be changed, according to the amount of copy on a given page, the effect would be much better. In the book, considering the necessity of keeping to a given measure, some improvement could be effected by means of more space between lines, for in most cases they are crowded.

MARTIN J. SLATTERY LIMITED, of London, England.—With most of its pages less complicated than those of previous issues, Number Four of your Ludlow magazine, *Results*, shows considerable improvement. Aside from the cover—on which letters of different sizes, arranged helter-skelter and printed in several colors, form the words “Ludlow Craft,” name of the particular issue—there is nothing calling



The Typographic Service Company, Inc.

Advertising Typographers • Riten 1563

73 North New Jersey St., Indianapolis

Business cards of this company (black, blue on white) carry a sales message on the inside fold

be more gray and thus divert less attention from the type). So you see that versatile layout men can produce work with a punch without resorting to involved layout, which, after all, only weakens display and complicates reading.

THE W. F. HUMPHREY PRESS, of Geneva, New York.—While the cover is not A-Number-One, your house-organ, *Printed Punch*, is in the main well handled. The text pages—in a legible size of Garamond—are quite readable. In fact, the only suggestion we have for their improvement

★For one job or a hundred
★For one day or a hundred

You can add any part or all of this
service to your organization without
increasing your shop payroll a cent

WHAT KIND OF AN ORGANIZATION CAN THIS BE?

Cover of Mono-Trade's “15 More Men” folder is shown at upper left; above is the first inside fold; and the final spread is reproduced at the right. White stock (10½ by 15¼, spread flat) is printed in black and light blue. Good “teaser” idea, leading the reader into well presented sales talk

for serious adverse criticism. That cover page, however, is a jumble—only excusable, perhaps, as a demonstration of some of the stunts which may be turned out with slugs. The first inner page, “Editorial Announcement,” an effective and unusual yet simple arrangement, would be improved by the use of a deeper green, for this page as printed seems too warm in tone to be pleasing. Getting attention, we realize, is another thing—but the effort at both ends should, we think, always be balanced. Pages 4 and 5 make a striking spread; and while there is considerable ornament it is concentrated, not diffused through the display. This spread emphasizes a fine rule in the use of color and, for that matter, of layout—strive for simplicity, plan your arrangement so that you will require the smallest possible number of units. The following two pages, also constituting a spread, are even more impressive; and pages 12 and 13 are top-notch (although in our opinion the colors might

be to raise the halftone cuts—which, instead of being above the center of the page, as they should be, are somewhat below. By this ill-balance, or bottom-heavy effect, the reader is disturbed. Furthermore, since these plates are so near the exact center they give an effect of monotony. Presswork is excellent; and while the rules rather predominate on the title page, and a more simple border would be in order, the page is nevertheless rather attractive. Now for the cover: In the first place, the title “Printed Punch” is too small in relation to the page, though an attempt at balance was made by placing the first type group to the left, the second to the right, and the third to the left with the cut in the center. However, the attempt was not successful because of the fact that the left side is heavier than the right side. Again, the distribution of white area is not pleasing, as we are sure you will agree. Our own idea of this page would be to make the two lines of the title—which now

appear in characterful and appropriate lettering—almost double the size; in short, about five inches, although this would necessitate placing the cut lower and rearranging the smaller type matter below. In this way, we believe, the title would seem to be more in keeping with the size of the page.

THORMOD MONSEN AND SON, Incorporated, of Chicago, Illinois.—Our compliments on the "Typographic Handbook." It is not only a good example of a type book, showing the wide range of monotype, linotype, and foundry faces you have to offer in connection with your typographic service for printers and lithographers, but it is a good specimen, typographically speaking. Of convenient size, 6½ by 10 inches, with stiff covers and plastic binding, it presents an attractive appearance. The front cover carries the line, "Typographic Handbook" at the top, and "1887—Monsen Chicago—1937" at the bottom, these showing in white through the blue tint. In the center there's a circle in dark blue with the company's emblem, a winged piece of type with the letter M, also showing through

EXECUTOR • TRUSTEE • CO-EXECUTOR • CO-TRUSTEE • TRANSFER AGENT • REGISTRAR

★ It is the custom of many individuals to take stock of their affairs annually, to measure the effect of the preceding months upon their Wills. Births, deaths, marriages, changes in tax laws and in property values, urge a periodic review of most estate plans. Discuss the subject with your attorney in light of changed conditions and increased estate taxes . . . that your Will may satisfy your wishes and meet the needs of your beneficiaries.



NORTHWEST CORNER LASALLE AND MONROE STREETS, CHICAGO

Simplicity adds to the distinction of this trust company's blotter; black, terra cotta, on white

in white. Across the inside front cover and the end leaf, both of which are white, run five lines in caps, about eight-point, widely spaced, these being the names of faces. On the end leaf these lines join up with a panel 3¼ inches wide which carries the title, emblem, and name, all

printed in a light blue. Introductory pages, "Fifty Years of Progress," and "How to Use this Handbook," are set in Styrie Medium, wide spaced, with titles in Gillies Gothic Bold. Specimen pages are arranged with type faces in twelve-point shown in caps and lower-case, also small caps where included, the names being at the outer margin and separated by a six-point rule printed in light blue. The whole book shows good planning and care in production.

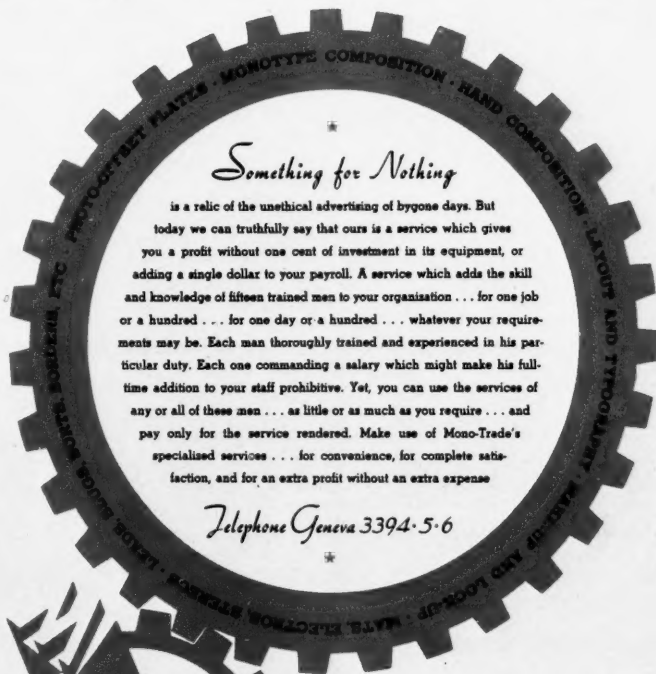
THE GALLOP PRESS, of Chicago.—Your work has "color." It comes from the use of smart up-to-date and characterful types, interesting ornament and informal layout. We regret that types are sometimes combined which do not harmonize, such as the graceful and rather compressed cursive and the fat block style on the card of Charlotte Sweet Shop. There is nothing in common between the styles, and as a contrast there's no sparkle, which alone justifies the idea of type contrasts. Doubtless the best item typographically is your business card in black, red and gray. Why, however, the very pale gray? First, it throws the whole design out of tone balance; indeed it's too weak for the emblem, to say nothing of the word "Printing" beneath the name. A green would have been much better than the gray. "Your Printing" could have been a very effective blotter if the display (quoted) were larger. The line is too small in relation to the piece, but a worse fault is that being so short the jump over to the group of text is too great. Too, as you'll agree, distribution of white space is bad, there being too much in the center in relation to the amount elsewhere. We rather like the "Something of Interest" card but suggest the solid yellow circle over which the title is printed should, with the title, be moved to the right, close up to the start of the text. Not only would the connection be more definite but the layout would be more interesting. Aside from the fact that type and rules between are crowded and the green is too dark, your envelope-corner design is good.

EDWIN W. POLK, of Detroit, Michigan.—Of the three items you submit we like best the program booklet, "Annual Football Banquet." The cover is exceptionally well done, although the smaller lines could be spaced out somewhat to advantage. There is an appearance of crowding on the first inner page due to the lines of caps being set solidly. Inasmuch as caps are all full height and there is not any upper shoulder, such as lower-case letters have, extra leading is required. The menu seems a bit weak, the title scarcely balancing with the rest due to the smaller lines of copy therein, so the suggestion that some sort of a border be placed around this would be quite in order, particularly since in this arrangement—with the heading opposite that on the other page giving a two-page effect—the balance is not good. The type face—a light sans-serif—is not legible, and even though the

THE MONO-TRADE COMPANY • ADVERTISING TYPOGRAPHERS

HERE IS...TRULY...A SERVICE THAT GIVES A

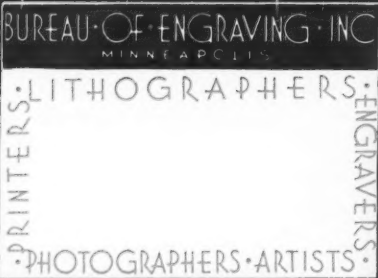
Profit Without An Investment




THE MONO-TRADE COMPANY

Advertising Typographers


213 SOUTH SIXTH • MINNEAPOLIS





AT 500 South Fourth Street, in one organization and in one plant are printers, offset lithographers, engravers, artists, photographers, and advertising writers ready, as one organization, to work for you on any phase of your advertising requirements.

OFFSET PLATE MAKING




THERE is no division of responsibility when you place your offset order with the Bureau of Engraving—because we make the plates and do the printing here under one roof. Full responsibility is readily assumed for the complete satisfaction of every customer on every offset printing assignment.

CREATIVE SERVICE . .



PRESENTING effectively and dramatically the story of your product is the service of the Bureau's Creative Staff of advertising men. They know how to present your selling story in print in the same enthusiastic, forceful way you would present it personally.

ARTISTS .



FROM retouching mechanical subjects to full color oil paintings, the staff of Bureau artists can give you any art technique that your advertising demands—any type of illustration or design.

Instead of presenting a business card, representatives of this Minneapolis concern present a little booklet, business-card size, the pages of which are reproduced herewith. Cover is shown at top, left; representative's name is printed in the middle. Type black, second color red. Stick job indeed

paper is rough, requiring considerable ink, there is eye resistance. On paper of such strong color as this yellow, bolder lettering should have been used. The ticket for the "Messiah Festival" is quite crowded, and the arrangement, while characterful and interesting, dominates the type. Here again, the color of the stock (a mottled brown) is a disadvantage because it prevents the letters from standing out, but the harmony of colors is quite unusual and pleasing. The "Western State High School Football Banquet" program is the poorest, typographically, of the three pieces. The distribution of white space on the cover is not pleasing, the design is bottom-heavy due to the main group being at the extreme bottom, and the arrangement of the groups of type matter and ornaments tends to create the impression of a lack of unity.

WHO HAS NOT HEARD of the *War Cry*, publication of the great and good Salvation Army? Practically everybody is familiar with it—knowing it by name, if not by sight. Those who haven't seen a copy recently probably think of it as a magazine that gives little thought to art, layout, typography, and printing. Well, it has "gone modern"—but not "modernistic," we hasten to add. The Christmas issue is beautiful, the lithographed cover, by the Fort Dearborn Lithograph Company, Chicago, being particularly fine. In a large center panel is a picture in full color, "The Moon Madonna," the mother with babe in arms being a bit phantom-like inside a representation of the moon, which is against blue sky. Around the page, and bleeding off an inch and a half, is a practically solid gold border, broken at the top for the title part of the

letters, which break down into the four-color picture panel. In red and white against the gold the organization's emblem appears on the right of the name; while in a similar position, near the bottom, are seen holly and berries. Inside pages are in rotogravure by the well known Chicago Rotoprint Company, which has done a particularly fine job, the type matter being sharper and cleaner than usual on such work. Continuous-tone pictures (letterpress halftones) are beautifully done with deep solids and the cleanest of highlights. Article headings are lettered—usually in connection with appropriate pictures—and while in our opinion some of them are a bit garish and some over-large they certainly make the paper colorful and add greatly to its interest-arousing qualities. Congratulations, Commissioner McIntyre.

DIRECT MAIL ADVERTISING



CATALOGS, booklets, broad sides, inserts, circulars, display cards are your salesmen in print. We maintain the most complete Direct Mail organization in the west—competent to create, write, and produce a single folder or a complete campaign.

PRINTING . OFFSET AND LETTERPRESS



THE printing plant of the Bureau of Engraving is one of the most complete, flexible and modern in the northwest. This plant is equipped with the very latest, high speed, one and two-color offset and letterpress machinery. This modern equipment assures maximum value for your printing dollar.

ENGRAVERS . .



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THE *Curious Confusion* OF GARAMOND

MOST type faces of historical lineage are well authenticated. For example, we know that the original Caslon design, though it was not given this name until 1895, was from the hand of William Caslon in London, in 1720. The several Bodoni faces on the market today are modifications of some of the dozen and a half variations cut by Giambattista Bodoni himself in Parma, around 1788. When the present-day founders cut the modern versions they had the originals before them and knew precisely what they were doing. But in the case of what the printing world of today knows as Garamond, something startlingly different has happened.

There are several versions of Garamond on the market. In the eyes of many printers and their customers the face generally is as versatile as Caslon, and more than a bit dressier. But that the six or seven versions now extant are derived from two different sources, only one of which is true Garamond, is very little known, though the story has been a matter of record for some years. Mrs. Beatrice Warde, writing under the pseudonym of Paul Beaujon, revealed the circumstances in a masterly treatise in *The Fleuron*, 1926. This is now out of print, always had a restricted circulation, and copies are so rare that even to most of the printing profession the publication is probably no more than a name to conjure with. Therefore, readers of the present pages may find in them something above passing interest.

The type face introduced to the world as Garamond by the American Type Founders Company in 1919 (Figure 3); the similar one of the Intertype Corporation which followed some time later (Figure 4); and the Goudy version of the English and American monotype companies offered in 1923 (Figure 5), all were modeled after the types known as "*caractères de l'Université*" (Figure 2). These are still in the Imprimerie Nationale, Paris, and until Mrs. Warde's discoveries in 1925 were regarded as "clearly authenticated" types of Garamond "cut in 1540."

In sober fact, these "*caractères de l'Université*" were not cut by Garamond at all, nor in 1540, but were designed and

SIX OR SEVEN versions of Garamond are now extant, but they are derived from two different sources, only one of which is true Garamond. Some one was careless with the records; the story of the mix-up is told here by a well known New York writer on typographical subjects.

By A. RAYMOND HOPPER

cut by a seventeenth-century printer and punch cutter of Sedan, named Jean Jannon. The originals were published by him in a specimen book of his own designs in 1621. Genuine Garamond types were cut more than four-score years earlier.

The Garamond faces of the Ludlow Typograph Company (Figure 6); of the English linotype company issued in 1924 and curiously enough named Granjon (Figure 7); and of the Mergenthaler Linotype Company, Brooklyn, in 1925 and called Garamond (Figure 8), all were based on a famous old specimen sheet of 1592, published by the Egenolff-Berner type foundry in Frankfurt-am-Main, Germany, located about 175 miles northeast of Sedan, a city to be honored as the birthplace of Goethe in 1749. This sheet (Figure 1) was printed from types made from punches actually cut by Claude Garamond, and which may have been those that Garamond cut for Robert Estienne in 1531-2.

In all the history of the curious derivation of these faces, there is not the slightest hint of any intentional misrepresentation, but only the peculiar entanglement of various strings perhaps under the sardonic juggling of an invisible master of ceremonies.

It is almost certain that Claude Garamond cut the types used by Robert Estienne in 1532 in his *Isagoge of Jacques*

Dubois, his *Virgil*, and handsome folio Bible. In the *Juvenius*, which Garamond himself published in 1545, and other books printed by men closely associated with him, the type is so similar to that of the Estienne volumes that one cannot escape the conviction that Garamond either cut the Estienne face or copied it.

He died in 1561, and, upon the sale of his effects by his widow, certain of his punches were taken to Frankfurt by André Wechel in 1572.

Christian Egenolff came to Frankfurt and set up as a printer and publisher in 1530. After his death, his daughter married Jakob Sabon, a type cutter and founder, who became a member of the firm. He died in 1580, leaving Egenolff's widow a prosperous typefounding business, the first one in Germany functioning independently of printing or publishing house. Later she married Conrad Berner, a typefounder of Hechingen, who took over the management of the foundry.

It must be presumed that the Garamond punches brought to Germany by Wechel before Egenolff died somehow fell into the latter's hands, for in 1592 Conrad Berner issued a specimen sheet of what he modestly termed "the finest types which have ever seen the light." It is a beautiful, well composed sheet, probably the finest printed of any of the early type specimens known. All but two of the roman types are definitely stated to have been cut by Garamond. The italics and Greek fonts are equally accredited to Robert Granjon. We know that Garamond had little or no interest in italics. But Sabon had come from Lyons, Granjon's home town, and it is a good guess that he had brought the Granjon punches along with him when he came.

Now to take up the other thread. Jannon was a printer and typefounder who had worked in the Estienne establishment. In 1611 he left Paris and settled at Sedan, where, about 1615, he cut a series of types for his own use. In 1621 he issued a specimen book in which he clearly stated that the types were by his own hand. That they had been cut with the Garamond designs before him is hard to doubt, but he certainly did not copy

S P E C I M E
C H A R A C T E R
T Y P O R V M P R O B A T I S
I N C O N D I T E Q V I D E M, S

Esaie Capitulum.
lo. LIII.

POSITVM, TAM IPSIS LIBRORVM AV
QVAM TYPOGRAPHIS APPRIME VTIL
ET ACCOMMODATVM.

¶ Quis credidit Auditui nostro: & bra
uelatum est, Et ascendit sicut virgultum C
radix de terra deserti: Non erat forma ei, ne

(1)

Petit Canon de Garamond.

ESPREVVE
DES CARACTERES
NOUVELLEMENT
TAILLEZ.



A SEDAN,
Par Iean Iannon Imprimeur
de l'Academie.
M. DC. XXI.

(2)

GROS CANON.

La crainte de l'Eternel est
le chef de science: mais les
fols mesprisent sapiëce &
instruction. Mon fils, es-
coute l'instruction de ton
pere, & ne delaisse point
l'enseignemët de ta mere.

ITALIQUE GROS CANON.

*Car ils seront graces enfilees
ensemble à ton chef, & car-
quans à ton col. Mon fils, si les
pecheurs te veulent attirer,
ne t'y accorde point.*

them. The spirit of the age was upon him. It was the time of the over-fussy fashion of Louis XIII and Charles I of France and England respectively; in fact, the very year Louis married Anne of Austria. The period preceding was really "a regency of women, priests, and favorites," as the Britannica puts it. Ornamentation and finicky finery were the common order. Jannon's designs epitomize their day. In this, if in no other feature, they are sufficiently distinct from the simple integrity of the genuine Garamond creations. A comparison of the various exhibits accompanying this article will show the "sharper" character and refined elaboration of the later designs, which have been retained by the revivalists with an accuracy more commendable for its fidelity than for its regard for balanced beauty and legibility. There is a scintillation to the types of Jannon consonant with the courtliness of his period, but less consistent with the fine, straightforward simplicity of the Estienne-Garamond productions in this line.

The reign of Louis XIII, after 1624, was the rule of Cardinal Richelieu. When, from his death-bed, in 1642, the Red Duke directed the conquest of Sedan, his officers dramatically took possession of Jannon's printing office and sealed up the punches with the King's seal. Apparently these included only three sizes, 18-, 24-, and 36-point, for there is no further trace of any others, though it is known that Jannon cut and was extremely proud of his 5½-point.

At any rate, though the Imprimerie Royale, which Richelieu established in 1640, printed a monumental *De Imitatione Christi* in a gros canon and italic

1 Upper left section of Egenolf-Berner Specimen Sheet of 1592, which was printed from types made from punches cut by Claude Garamond. Reduced from one of 150 copies made by the Schriftgiesserei D. Stempel, AG, Frankfurt-am-Main, Germany, for typefounders' meeting, 1920

2 Two pages from a specimen book published in 1621 by Jean Jannon, who designed and cut the type faces known as "caractères de l'Université" and attributed to Garamond until recent date

Reduced from American Type Founders' 72-point Garamond, based on Jannon's "caractères"

4 Reduced from Intertype's Garamond (36-point) which is based on Jannon's "caractères." Linotype also now shows a similar type series

Reduced from Monotype's "Garamont" (36-point), Frederic W. Goudy's well known interpretation founded on "caractères de l'Université"

Reduced from the Ludlow Garamond (36-point). This is a sympathetic but not slavish interpretation of Egenolf-Berner specimen design

7 Reduced from the 36-point Mergenthaler Linotype Granjon. This is a modified interpretation, not a copy, based on the Egenolf-Berner face by the English designer George W. Jones

8 Reduced from 36-point Mergenthaler Linotype Garamond, based on Egenolf-Berner sheet

A B C D E	a b c d e f
F G H I J	g h i j k l m
K L M N	n o p q r s t
O P Q R S	u v w x y z
T U V W	ff fi fl ffi ffl
X Y Z &	1234567890

(3)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
PQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

(4)

FOR MAKING FINER BOOKS
in Garamont face his own designs

(5)

NEW PRINTING PLANT
Utilizes unused raw material

(6)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
PQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyz
xyzæœfiflffiffll

(7)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
PQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

(8)

in common use in France since Estienne's day, in 1642 it printed Richelieu's swansong, *Principaux Points de la Foi*, in these three sizes of Jannon's types.

After that they were never used, and that style died out in favor of modern roman, under the influence of Grandjean, Baskerville, Bodoni, and the Didots. Not until 1845 did the Imprimerie Nationale issue a specimen sheet, and in 1847 a *Notice*, in which these types were shown. They were loosely attributed to Garamond and they were known as "*caractères de l'Université*."

The only reason, apparently, for the Garamond appellation seems to be that, as the first book, the *Imitatio*, could be fairly assumed to have been in Garamond types, the next one also could be. It would not be the only time in history that things have gone wrong because some one took too much for granted. In 1861, F. A. Duprat further fixed the notion, and was supported six years later by Auguste Bernard. By 1905 Arthur Christian, then director of the Imprimerie Nationale, piling error on error, screwed up his confidence to the point of naming even the date when Garamond had cut the punches, 1540. So, also, Joseph Dumoulin, four years before, had not only shown these "*caractères de l'Université*" as specimens of the true Garamond letter, but even stated that they had been used by Morel in the sixteenth century.

It is not in the least to be wondered at, therefore, that American Type Founders and others should have taken such authoritative statements as sufficient warrant of authenticity, and it was only the discovery of the 1621 specimen sheet of Jannon that upset what was by now well rooted tradition.

With these two separate histories in mind, it may repay the reader to study the accompanying specimens. The section from the Egenolff-Berner specimen sheet is reproduced from a copy in my possession. The Jannon pages are from a reproduction of the Jannon specimen book in a brochure written by Paul Beaujon (the pseudonym of Mrs. Beatrice Warde) and published by The Chiswick Press, London, 1927. The other specimens are reduced photographically from showings of the various American producers as listed.

Note especially, in the interpretations of the "*caractères de l'Université*," the spur-like serif at the tops of the i, m, n, p, q, and r, and compare this feature with the mode of serif structure shown on these letters in the fonts drawn from the 1592 design, and especially with that design itself. The length and sharpness of the serifs on the capitals of the former are

striking innovations. The crude tail of the Q on all versions; the "prettied" connection of the ligatures ct and st (not shown in the present examples), which, in the adaptations of the seventeenth-century model, are neither beautiful nor historical; the varying interpretations of the T; and the versatility in drawing the J and W, are but a few points worthy of careful observation. Jannon never cut a J and the Imprimerie Nationale had to invent one; but Garamond did, and Berner used it in the St. Augustin size to start the word Jehouah, though in every other use of the word he employs an I. The Egenolff specimen also includes a W, but with its crossed middle strokes it is a very different letter from two of the versions taken from it.

Work was Too Good!

"Did you ever do a job so good that it knocked you out of business?" asks the heading of a clever letter sent out by the Bush-Krebs Company, Incorporated, of Louisville, Kentucky.

"For several years we have made electrotypes for a job that was a long hard run and the printer customer always ordered two sets of plates.

"This year he orders one set and says that the plates we made last year showed so little wear that he is sure the one set will complete the run and save him a nice bunch of money (clear profit).

"He uses nickeltypes—our best quality of plate. We would like to make equally good plates for you."



A demonstration of skill and artistry in monotype composition, this portrait of the ex-King, Edward VIII, of Great Britain, approximately 10 by 13½ inches in the original painted piece from which our reproduction was made, was composed on the monotype by Battley Brothers Limited, of London

NEW LIGHT UPON OLD PROBLEMS

Modernization of the composing room of The Harvard University Press results in scientifically tested illumination. Shadow and glare reduced to minimum. Practical and economical "color-correction" method of lighting

By R. B. JOHNSON

Superintendent, Maintenance Division, Harvard University

THE HISTORY of The Harvard University Press extends back almost as far as the university itself, but no hide-bound traditions have ever limited the adoption of equipment or methods which serve to improve the working conditions and craftsmanship. With the increasing emphasis that has been given to good lighting in recent years, the question naturally arose as to how our own facilities might be improved in this respect. In the composing room particularly, modernization seemed to be in order as an aid to productive efficiency and to the physical well-being of those engaged in this difficult visual task.

The problem of lighting this composing room was an unusual one in several respects as the room was once a dining hall and has a ceiling forty feet high. Its dimensions are 65 by 67 feet, unbroken by columns, with daylight from high windows on two sides. Previously, drop lamps had been hung from this ceiling to about twelve feet above the floor, but this was not a particularly desirable arrangement either from the standpoint of illumination or of maintenance. For night work, it was admittedly seriously inadequate according to modern standards.

The problem of choosing a new lighting system was approached from the engineering point of view, both as to the visual standards to be met, and the selection of the equipment to do the job. Analyzed in this way, there were three separate factors which required consideration at the start:

Quantity: This is the easiest factor to check, and the one most frequently talked about—although its importance to restful seeing may be worthless unless the other two factors are properly considered. A "visibility meter" test by several of our employes showed that forty foot-candles was a desirable level for paging and correcting work. As the work in the rest of the room is no more exacting, this figure was accepted as the standard for the

whole job. An equally important point here, we realized, was the uniformity of this high illumination level across the frames and cabinets, as well as in the aisles. The presence of "peaks" and "valleys" in the quantity of light from one point to another, such as exist when a desk lamp is used close to the work may be as annoying as an inadequate level throughout the shop.

Quality: Although quality of light cannot be measured except through the human reaction, it was our opinion that unsatisfactory quality had more to do with nervous strain and low production than any other factor. Considering daylight as our ideal in this respect, we were anxious to secure the high lighting level required with a minimum of direct or reflected glare. This called for a diffused light source, low in intrinsic brightness, which would give a soft, "skylight" effect; for even when the eye is protected from the direct rays of a glaring source,

bright type metal may act as a mirror reflecting this back into the workers' eyes. Obviously, too, if we have a large-area light source of this kind, the shadow problem is also materially reduced.

Then another "quality" factor which we considered important in approaching daylight as an ideal was the actual color-balance of the light. Although the use of "daylight" bulbs or other blue-glass filters is of some advantage in this respect, any real approach to a daylight balance in this way necessarily means that 30 per cent or more of the output of ordinary incandescent lamps at the red end of the spectrum is simply being "subtracted"—with a consequent loss in efficiency.

However, an alternate method of color-correction was brought to our attention by engineers of the General Electric Vapor Lamp Company. In this system, a mercury-vapor tube and several incandescent lamps are combined in one unit in such proportion that the excess of



New system of lighting in the old dining hall that now serves as the composing room of The Harvard University Press. A close approach to "synthetic" daylight is obtained, as explained in accompanying article

blue in the mercury-vapor light is balanced by the extra red present in incandescent light. This principle has been recognized for a number of years as yielding a close approach to "synthetic" daylight, and recently it has become practical and economical.

Direction of Light: The third factor to be considered in our effort to "engineer" a lighting system—direction of light—is not a new idea, but it is bound to require a certain amount of experimental work to find the best possible solution. Our experiments showed that a good proportion of the light ought to strike perpendicular to the plane of set type, so that it could penetrate the full depth of the face to the counters and shoulders. On imposing stones this meant putting the light directly overhead, but for pag- ing and correcting frames where the type is at an angle, it involved mounting the units over the aisles so that a perpendicular drawn from the normal location of the type on the bench would intersect the light unit.

At first thought, the compositor's own shadow might be expected to interfere with this arrangement. Generally, however, he works somewhat from the side. Using a large-area light source extending about three feet in the longitudinal direction, we found that there was practically no shadow at any point on the working plane below.

Willard Thompson, a Boston lighting consultant, assisted us materially in carrying out the work which led to the adoption of the new system. As finally worked out, we were able to achieve our sight-saving standards of quantity, quality, and direction in a practical if somewhat unusual fashion.

The lighting units themselves consist of a straight thirty-inch, 275-watt, mercury-vapor tube combined with four 150-watt incandescent lamps beneath a single alzak aluminum reflector. The glass diffusion panels below the lamps have an area of 576 square inches, bringing the unit brightness down to a point which practically eliminates glare. It is even possible to look directly at these 875-watt units without visual discomfort.

These lighting units are suspended from messenger cables stretched across the room at nine-foot intervals, with four units on each cable. This gives a spacing of 9 by 15 feet on centers, with nine feet from the bottom of the units to the floor. The electric service to each unit is independent, and carried to each light by a three-wire cable running along the messenger, the third wire being a separate ground. To prevent sag in the sixty-five-foot length of cable, a single small ten-

sion wire which is hardly noticeable is run to the ceiling at the center of the span.

There is one respect in which the particular combination of quantity, quality, and direction of light which we finally chose seems to be of particular benefit. In this shop, an immense amount of material is kept standing from year to year, being revised for succeeding editions. This means working on a great deal of dull type, which requires a light overcoming the flat effect and bringing out detail of each character. On the other hand, the bright type used for making alterations and revisions is normally a serious source of glare, and so-called "flat" lighting is considered necessary. According to those working under the

new lamps, however, dull type seems to be "snapped up," so far as detail is concerned, without creating a glare problem when working with bright type. Whether this is due to the forty foot-candles level as obtained with "large-area" light sources, or to some particular characteristics of the blended mercury-vapor and incandescent light, is difficult to say, but it is apparent nevertheless.

In addition to the installation for the compositors, similar units have been installed over the foreman's desk, and he and his proofreader do ordinary office work, read proofs, and check impressions with improved facility under the new light. The monotype keyboards are also now lighted in the same manner.

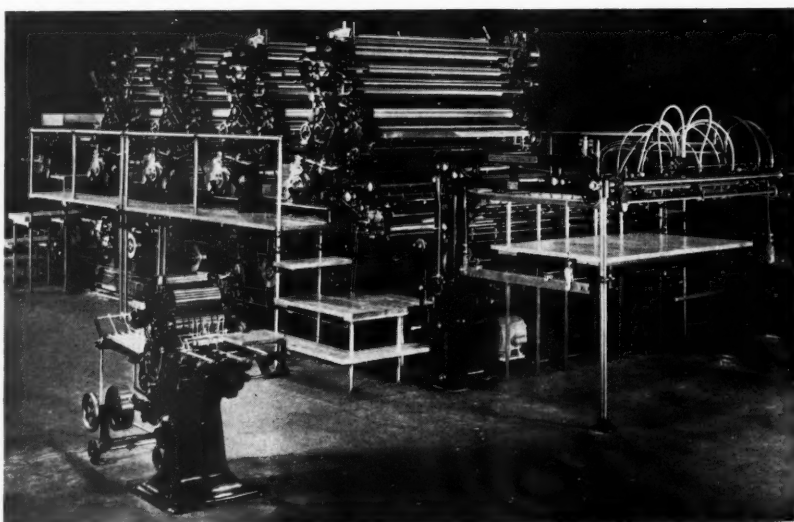
'T WAS A MONSTER IN THOSE DAYS!

SPEAKING BEFORE the Montreal Club of Printing House Craftsmen on March 15, Harry A. Porter, vice-president in charge of sales of the Harris Seybold Potter Company, emphasized the amazing developments that have taken place in the industry in the past forty years. As a demonstration, he exhibited an enlargement of a picture showing the original Harris automatic press, the E-1 envelope press, contrasted with one of the

the four-color offset press of the present era handles a sheet 46½ by 68½ inches.

As Mr. Porter stated, "it frequently takes a scene as dramatic as this to focus our attention on the amazing developments within an industry which, by reason of close association, we are prone to take too much for granted."

"It has taken all of us many years to clarify popular understanding within the graphic arts with reference to the relative



Original Harris automatic press contrasted with a present-day Harris Seybold Potter four-color offset press. Maximum sheet size of former was 11 by 12 inches—"big stuff" forty or more years ago

company's present-day four-color offset presses (see illustration). The contrast will probably be more readily appreciated by a comparison of sheet sizes—the small E-1 envelope press, claimed to represent the culmination of press development when first placed on the market forty or more years ago, taking a maximum sheet size of 11 by 12 inches, while

positions of the three basic printing processes," continued Mr. Porter. "Today we realize that there is a definite place for both the little envelope press and its larger brother. It was only a few years ago that offset was fighting an uphill battle for its legitimate place, for recognition that for certain work it is the one right process. More and more today there

is understanding that there is a right place for each of the three methods of putting ink on paper, and that no one of them makes any of the others obsolete. Do the work by the process that best fits the job, is becoming more and more accepted generally in the industry.

"For some jobs letterpress is the best method; for others, offset is the best. The same may be said with reference to gravure. Recently, however, offset has won such overwhelming acclaim that there is a tendency to go to an extreme. Offset is increasingly coming into its own and achieving more and more its rightful recognition as a fundamental and basic process for the production of those jobs for which it is especially adapted. But the rise of offset in popularity is based on inherent facts and inherent advantages. It is neither necessary nor becoming that over-emphasis should destroy our common sense viewpoint."

Farther along in his talk Mr. Porter stated: "It is a fair assumption, in view of the rapidly expanding 1937 market for printed matter, that maximum returns can be had only by those plants which are properly equipped to meet customer requirements. The surge forward in all lines of trade and industry is so unmistakable, and volumes of printing production are so much increased, that those of us who look forward to continuing expansion must face the actual facts that modernization of plant equipment wins but half of today's battle. Modernization of method is equally important to give profitable and well rounded out production in maximum volume of high quality salable work at the end of the day's run.

"Printers and others in the graphic arts can benefit from the current prosperity wave only to the degree that they are equipped to fill the ever-growing demand with a plant that is able to turn out specific jobs by the method best adapted."

★ ★

Makeready for Rubber Plates

One feature of makeready for rubber-plate printing that has not properly been stressed is the difference in the effect of an overlay or underlay on resilient rubber and on comparatively unyielding metal. The overlay cutter "hews to the line" when dealing with metal plates; an overlay for a cut two inches square and solid is two inches square. But for rubber, a smaller overlay in the center produces results because the rubber gives with a yield that spreads. With rubber, thinner tissues and smaller patches are quite effective. With an accurate press, rubber may be printed with practically no makeready—impossible with metal plates.

PROFIT IN CAREFUL PROOFREADING

By Edward N. Teall

SOMETIMES the postman brings something besides bills. Recently he brought me a letter and a clipping that were good to have. The letter was from Frank Sherman of the Lanston Monotype Machine Company in Philadelphia. The clipping was an editorial he wrote for *The Trade Compositor*, issue of February, 1937. The letter was friendly; the article, most pleasing, because of its reinforcement of one of my favorite contentions: that proofreading is an essential part of profitable printshop production. The letter says:

For years I have read with interest and considerable profit your writings on proofreading. They, together with my own experience of more than thirty years in the printing business, are in a general way responsible for the attached editorial comment.

If the proprietors and employees of trade-composition plants are in any way influenced by reading this editorial to pay greater attention to the quality of proofreading done in their plants, the credit should be yours.

Thank you, Mr. Sherman; that's handsome of you! It would be silly to pretend that such generous praise doesn't feel good. I go further than most writers would care to in making my stuff for the good old I. P. personal, because I think that's the way to make it truly helpful and useful to all concerned.

If that were all there is to say, I would of course say it to Mr. Sherman privately; but it really is of concern to all who read these articles, month by month—sort of a family affair. And the editorial is of deep concern to us all. It should bring inspiration to proofreaders, and admonition to their employers.

The article takes firm ground in its headline: "Intelligent and Careful Proofreading Will Help You Build Your Business." That's a long way from the view that proofreading is a necessary evil, or that it is not truly a part of the productive process of printing.

Mr. Sherman puts down as accepted and proved the refusal of trade-composition plant owners to shoulder financial responsibility for errors in jobs of typesetting done by them. He says, however, that this does not mean that poor or careless work is justified. Not as a matter of "noblesse oblige" but as a simple business consideration, he holds that those who sell composition "cannot afford to overlook the business-building opportunities opened up to us by establishing . . . the reputation for doing the most careful and most intelligent proofreading available in the entire printing industry."

The printer who buys composition is quite likely to lack not only typesetting facilities but also high-class proofreaders. He probably does not have enough volume of business to justify maintenance of a strong proofroom. And then, of course, it is the customer who suffers. The product is bad, definitely (as they say in radio), because of poor proofreading. It can be good only if the proofreading is good. And that is the same as saying that proofreading is positively a part of production, and a factor in boosting the business as a whole.

Here's a good stout statement of a neglected truth: "There is no single operation involved in the production of a job which is of greater importance than the reading of proofs." The better the typography, the finer the paper, the cuts, and the presswork, the more damaging are the effects of sloppy proofreading—a line out of place, a wrong font, a wrong spelling or botched punctuation; type off its feet, a lockup off the square.

Without going into any discussion whatever of the trade-composition slant, let me offer this quotation, with the comment that it deserves consideration by all printers: "Accurate and intelligent proofreading may well be one of the principal points of distinction between two plants with similar equipment, and be the means whereby one plant may be more successful than the other."

Several times I have spoken of this aspect of proofreading, in *THE INLAND PRINTER* articles, but I don't think I ever went quite so far as Mr. Sherman does in this sentence: "There is no single operation involved in the production of a job which is of greater importance than the reading of proofs."

Good proofreaders, of course, are by no means rarities; but a general high regard for the proofreader has yet to be developed. His importance in the printing scheme of things can stand considerably more emphasizing than it usually gets.

Any job of print, from a mail-order catalog to a popular novel, from a commercial job to the dictionary, may be said to be no better and no worse than its proofreading. Good paper, good typing, good illustrations, good design and format—all these merits may be nullified by inadequate proofroom work. A finely made but poorly proofread book is like a man well dressed all but shineless shoes or a shabby hat.

I think it is up to the proofreaders to convince the printing world of this fact.



House-Organ Parade

Reviewed by ALBERT E. PETERS

WELL, WE HOPE you all got a load of what Herbert C. May, out in Houston, Texas, said about his house-organ, *May-Bs*, in last month's *INLAND PRINTER*. What impresses us most about the dang thing—oops! we're even picking up his colloquialisms!—is the fact that *May-Bs* has been coming out, rain or shine, good times or bad, for twenty-one years. When times got too tough, *May-Bs* shrank a little, and occasionally skipped a beat or two—but the contact never was broken for long. A publication can build up a good substantial following in twenty-one years' time; and we can well believe that faithful readers wrote in, during some of Mr. May's non-publishing periods, asking what the heck? And if you think faithful readers aren't faithful customers as well, you're 'way off on your psychology of human relationships . . . Incidentally, does *May-Bs*, among printers' house-organs, hold the record for longevity? We'd like to know.

Messrs. 'Bee' and 'Dee'

The Tale of Two Printers is the unusual and intriguing name of the monthly mailing sent out by Bebout & Downs, Incorporated, Cleveland—a little four-page folder, 3¼ by 7¼, with a front-page masthead (two colors) that lifts the job considerably above the commonplace. Beneath the title are the names "Fred 'Bee' and Floyd 'Dee.'" These two gentlemen, in a cartoon, are pictured in the form of animated initials—the B wearing a printer's apron and holding a stick, the D carrying a brief case. With arms linked, they obviously represent Bebout & Downs—the craftsman and the sales representative. The design is fresh, the idea decidedly effective; and we think that whoever worked it out has done a great deal toward injecting warmth and personality into the company's printed appeal.

Heart of the Issue

Wise use of the center spread is a distinctive feature of *Typo Talks*, eight-page house-organ (6 by 9) of the Akron Typesetting Company, Akron, Ohio. Sometimes new type faces are featured; sometimes letterheads, or perhaps special printing processes. (A spread was reproduced in "Specimen Review," March issue of *THE INLAND PRINTER*.) Other pages are devoted to editorial comment and jokes; the real selling punch is found in the middle.

Note on William Feather

Among house-organ editors of this country William Feather stands close to the top. For twenty-one years he has been writing about everyday topics, many of them trite, and his record for dull paragraphs is surprisingly low. One moment he may be discussing salesmanship or economics, and the next may find him on the subject of corn-husking bees, or perhaps insomnia. Countless house-organ editors, using his same hodge-podge methods, succeed only in being bores. Mr. Feather's stuff is readable because he happens to be a bang-up good editorial writer. He got this start as a reporter and feature writer on the *Cleveland Press*, then he worked

for a year in the publicity department of a large concern, and eventually, at twenty-seven, he went into the house-organ and printing business and has been at it ever since. His own house-organ, *The William Feather Magazine*, has been published monthly for twenty-one years.

Among printers, the best known of the Feather house-organs is probably *The Imperial Magazine*, produced for the Imperial Type Metal Company, Philadelphia and New York. It's typical of the William Feather publications: twenty-four pages and cover, approximately 4 by 7 inches, with advertising copy confined to the four center pages and the covers. Text pages are made up of the editor's syndicated comment, which, as you may have gathered, we think is eminently readable stuff. William Feather frequently sounds erudite, but never high-brow; his interest in, and approach to, the world around him always seems sincere. Glib moralizing and sugared pep talks are happily absent. Articles of his occasionally appear in national magazines, but his major concern lies in his house-organs; tempting offers to write for other publications haven't diverted him.

A few other facts for the record: for many years he has done a daily feature, "A Business Man's Philosophy," for the *Philadelphia Inquirer*; he has a son at Princeton, a daughter at Vassar; he has visited Europe a half dozen or more times; he's listed in "Who's Who"; and his plant, the William Feather Company, at Cleveland, Ohio, is busy day and night, printing and publishing. William Feather didn't make any mistake, sticking to house-organs and the printing business.

Inte-gr-i-ty

A recent issue of *Printing Chat*, published by the Thrower Printing Company, of Kennett, Missouri, appeared as a four-page newspaper with standard headings and local news stories on the front page. We assume that the Thrower company also publishes the local newspaper; good use is made of a mat service and boilerplate. The editorials deal with printing, and we find this old principle, as good today as ever, embodied in a paragraph: "We believe a successful business is the expression of mutual confidence founded upon integrity, and that our duty is a faithful effort to satisfy our customers. . . . They are our livelihood; our product and policy must merit their approval." *Merchandising* is a key word today, but it has yet to be proved that a consistently good selling job can be done without the old integrity prop as a basis.

Short Straws and Squibs

Okay, Carpenter Paper Company, Grand Rapids, Michigan, we do like your new format: four pages, 9 by 12, newspaper style. And we're entranced by the stock used for your April issue—"Flash-Colored Poster Chrom Yellow," which doesn't tell the half of it! A lemon would look pallid in comparison. Also, we think your title's a blinger: *The Carpacu Bugle*. Nice going! . . . From Australia comes *Modern Miniature Magazine*, eight pages and cover, 4¼ by

6¾, issued monthly by the Modern Printing Company, Adelaide. It's good to see a printer taking the trouble to work up interesting page displays by means of type and ornaments; also good (and flattering) to see adaptations of some of *THE INLAND PRINTER*'s copy suggestions. Inserts demonstrating three-color printing do a commendable educational job. . . . Dave Briggs, of the Capitol Printing Company, Cincinnati, sends us a "miniature house-organ" which is really a representative's card with a flap; name and firm name on the front, copy inside. It's much too condensed to do a house-organ's job, but at least it shows somebody was thinking. . . . Also too pretentious for its size is *The Quaver Quill*, the four-page 4½ by 6¼ monthly "house-organ" of The Quaver Print Shop, Chicago. (The last sentence was still smoking in our typewriter when the postman brought in Quaver's current issue! And it has eight pages! That, gentlemen, changes the angle considerably. With eight pages it immediately steps out of the folder class. And the typography is excellent. More about this later) . . . Because *Kodak*, the slick employee magazine of the Eastman Kodak Company, is out of our field we can't give it the space it deserves. It's a big-time production (bi-monthly), and its live handling of Eastman personalities and developments might well serve as a pattern for a printer's house-organ on a smaller scale. Plenty of good pictures and well pruned comment: a sure-fire combination.

Printers Should Know

"Business men will lend an attentive ear to the capable printer who persuasively presents plans for a house-organ," observes *Phillytypers Bulletin*, sprightly four-page reminder of the Philadelphia Typesetting Association. (This little sheet is always a typographic gem, and its comments are right to the point.) A recent issue devotes considerable space to house-organ suggestions. "It is obvious that printers seeking house-organ business should know, for instance, that the house-organ should have a definite purpose, that it should 'stick to its knitting,' that it should be issued regularly . . . Regular publication dates help in the smooth routing of work through the shop and the selling expense (after the first cost) is low or nil."

Must Be a Reason

Operating a complete printing and direct-advertising service in Geneva, New York, The W. F. Humphrey Press, Incorporated, delivers printing to more than twelve states—and issues *Printed Punch* occasionally to tell about its work. Fourteen pages and cover (6 by 9), this business-like little house-organ talks turkey, leaving jokes and chit-chat to others. A story in a recent issue, giving the history of the company, stated that "thirteen of our accounts left us—and returned again!"

Sales-Blotter Business

We're pleased to see *Print*, house-organ of the Wrenn Paper Company, Middletown, Ohio, appear in a new format—eight pages, 8½ by 11—and with a second color. This briskly presented little paper does a good job of helping printers to promote sales-blotter business among their customers. Electros of blotter cuts are featured in each issue, along with copy suggestions. Wrenn's publicity department probably will be glad to have us mention the fact that the Wrenn Paper Company has been making "quality blotting since 1858." Publicity or no publicity, we feel that such a statement is one that every business man in these United States somehow will be gratified to think upon.

The Pressroom

Readers are invited to submit questions on problems concerning presswork to this department. A stamped envelope must accompany your letter when a reply by mail is desired

By Eugene St. John

Postal-Card Stock on Platen

Please advise us what screen halftone will work best on the enclosed postal-card stock—100 or 85. What ink would you recommend for use on a form of about sixty square inches, containing four halftones 3 by 5 inches each, to be printed on platen press? The country printer's greatest trouble is with offset and picking. We shall also welcome advice as to the best tympan and makeready. What parts of a halftone should be built up and about what thickness of paper is usually used for the overlay?

Either screen will print all right on this card. The finer screen will look better. Use platen press halftone black or colored ink. It is made to print without picking or offsetting at a temperature of seventy-five degrees. If the plates are not solid, spread the printed sheets out shinglewise or dovetailed. Use hard packing (pressboard), S. and S. C. and oiled manila tympan. First make sure the units of the form are level and type high. Next, set the platen parallel to the form. For overlay patching to level up the impression use tissue .0001 inch thick. For the tones in the halftone use .0015 inch tissue (onion skin) and over the entire subject of each picture place French folio .0002 inch. This sort of makeready is used for short runs on platen presses.

Clean Halftone Printing

My problem is to run halftone cuts clean, that is, to get away from fill-ups and specks which I have circled on the folder herewith. Work is run on four-roller cylinder press, rollers carefully set and all new. Four best grades of halftone inks have been tried and the results are about the same. The halftones are all new and type high; how deeply etched I do not know. The overlays are hand cut. My only solution is to use less ink and wash the cuts out about every two hundred sheets, as the management insists on a strong color. I would like to know how to run halftones as clean as possible.

You will have to be more careful with the type-high gage and make sure all plates are level and type high. Guttering shows on some of your samples and you should lower the cylinder to ride the bearers firmly with a large, solid (not open) form on the press. The ink contains numerous specks of dried ink skin and the like, and this must be watched in halftone printing. Keep the skin off the top of

the ink in the can and take out only clean ink. Keep the steel fountain roller free of dry or semi-dry ink and the fountain clean; also cover the ink in the fountain when press is to stand some hours. Careful attention to details is necessary for clean halftone printing. The paper and everything that contacts the form must be as clean as possible and if the air is unusually dusty and dirty, washups must take care of it. Your makeready shows skill; more careful attention to details will see you through.

"Who Has a Suggestion?"

The request for suggestions for handling a special job of gathering, which appeared in this department of THE INLAND PRINTER for March, brought the following reply from a correspondent: Take two boards and nail them together in the form of an L. On the vertical board nail or glue strips of semi-moist (special) tape. When the edges of the cards are pushed against the moist tape they will stay put until pulled away. You will find the tape is very sticky and will hold the edges of the cards in place when they are pushed against it. Probably you can pile them up quite a distance before applying the padding glue. The tape retains its stickiness, as I have had a sample lying out in the open for several months and it is still good. It is known as a double reinforcing tape.

Chromium Facing for Wear

If you have a problem man who longs for more work, ask him this: 1,000,000 folders printed two colors both sides, 166,666 each of six different designs. We can run these only five up complete. Can we run 166,666 of each from one set of plates of each design? If this is too much trouble, just forget it but accept our thanks for your attention.

How many impressions can be obtained depends on the plates, paper, press, makeready, and ink. Chromium facing resists wear, and we advise that you give your photoengraver all details of the job and ask him if the plates will yield the stated number of impressions, if they are chromium faced.

Adjusting Old Press

We are printing our newspaper on a press no longer on the market and wish some detailed information concerning presses of this type. We are not experienced printers, hence have had very little experience with presses; however, we have had some mechanical training and feel that with some "guides" we may be able to adjust the press properly.

We are sending you the name and address of a concern manufacturing presses in some respects similar to yours, from which you may get an instruction book that will be helpful. If your press is in fairly good mechanical condition, adjusting the cylinder to bearers and equipping with resilient rollers, properly set, may enable you to get a good print. Make sure the bed bearers are type high. Pack the cylinder so that sheet being printed is .003 of an inch above the cylinder bearers by the straight edge. Install resilient rollers if those on the press are old and without tack. Set the form rollers to the ink plate so they just rest on the plate and have the same contact with vibrator. Pull an impression, and, if the impression is weak, lower the cylinder on the bearers until no light is seen between the cylinder and bed bearers.

Customer Complains About Job

We have just completed a job for one of our customers who has complained and has asked us to find out why the finished job did not show up as well as the engraver's proof. We are enclosing the engraver's proof, also part of the finished job which shows how the halftone looked after the job was printed. Will you kindly examine these two copies and advise us the nature of the trouble? We would like to know whether it is the paper we used, or if the trouble is caused by the screen wearing down on the halftone, or whether it is caused by using improper ink. For your information we wish to advise that we used a very high-grade halftone ink on this job, but the enamel-coated paper is of the cheapest grade sold by reputable paper dealers.

You cannot hope to match the engraver's proof on such paper, but the cause of the poor appearance of the job is lack of thorough and complete makeready. The various degrees of impression required by the different tones of the halftone plate were not applied with overlays, so the darker tones printed gray.

Forms Not Uniformly Inked

The enclosed sheets are part of a periodical, edition seventy-five thousand, printed bi-weekly. The forms are run on two cylinder job presses which are two years old. The lines on the gripper edge of the sheet flatten out after thirty-five thousand impressions, as shown on samples "C" and "D." This trouble arose about three months ago and I am unable to determine the cause.

The makeready has two overlays with all lines on gripper and rear edges cut away. My department manager has called in mechanics from the press company to check the impression of cylinder and height of bearers, both of which were found satisfactory. The cylinder is not overpacked. I have the form rollers set lightly on form and tight against vibrator; also have the brush set close to cylinder. For a while the forms flattened on both gripper and rear edges. Then I set the cylinder ahead, from three to two form rollers. This adjustment corrected trouble on the rear but not the gripper edge.

Our next procedure was to replace the bed rollers, which were cast iron and had worn, with steel rollers, but no results. The press company states that the cause is due to hard rollers, but the roller company says that cannot be as the rollers show no signs of wear and the composition is the softest they make of this formula. Also, rollers were on press before the trouble started. One mechanic stated that the form rollers did not get enough time to pick up the same momentum when the bed reversed, causing rollers to drag on form, but he could not offer a remedy.

The forms are linotype, and the composing room has the metal analyzed regularly; the latest test shows that it is about standard. Kindly note the way the form flattens out about four inches in from gripper edge. When cylinder was set on three rollers this slur appeared six inches away from gripper edge.

First make sure there is no spring in chase and form preventing them from resting firmly on the bed of the press, and see that the cylinder is not underpacked. Examine the chain or series of inking gears on the side of the press to see that there is no lost motion such as would result if pins holding gear wheels on their shafts were broken off or even worn and not tight in the pin holes. Lost motion here can cause inking trouble such as you complain of. From the appearance of the samples the form rollers could be softer, so we advise that you try more resilient form rollers and set them light to form and vibrator. While soft rollers must be carefully set on these presses, they ink the form better.

Ink Trouble, Two Colors

We would very much appreciate some constructive criticism on the presswork of the enclosed job. What are the causes of the shadow seen on the right sleeve of the coat? Do you think this cut was carrying enough ink? Was the makeready okay? The piece was run on a cylinder job press; rollers were good; climatic conditions average; inks specially made.

There is no apparent shadow on the right sleeve but the orange plate seems larger than the black. Refer to the engraver's proof and note if there is a shadow.

A better way to run this job is with dull halftone black first, overprinting with transparent orange. While the makeready is not bad, there was ink trouble as you may see by the streaky inking of the type in black ink. The orange is too strong for the black. What you see as a shadow (but it would be on the left sleeve) is one ink not taking on the other as it should. Setting the rollers more carefully is recommended in this instance.

Strip-Gumming Devices

We want to know the best and least expensive way to gum the flap of an advertising combination letter and envelope such as the invoice enclosed herewith.

We are giving you name and address of concern selling inexpensive strip-gumming device. For just a short run, you may fan the sheets out and paint the edges with dextrine mucilage. You can get the dextrine at the drug store.

Pressman's Tools, Accessories

Please send me a list of the tools and the equipment which a pressman ought to have in order to make his work easier.

Rather a large order, as the list varies according to the plant; but in a general way the following will be found nearly satisfactory. Overlay knives of good steel, like harnessmakers' knives or hacksaw blades; abrasive oilstones and an India oilstone for sharpening overlay knives; two straight-edges, one eighteen, the other sixty-five inches long, the latter about a quarter inch thick and with a hole in one end so it may be hung up; type-high gage; micrometer; magnifying glass of linen-tester strength; two-foot rule; steel tape seventy-two inches long; files; tacks and hammer; punch and set; pincers; screw-driver; sandpaper; type-high planer; adjustable marking-out board; makeready table covered with zinc for



"In the Days That Wuz"—Satisfied With Little

Cartoon by John T. Nolf, Printer-Artist

cutting overlays and with drawers for overlay papers, tissues, .001 and .015, and folio, .002 inches thick, and other materials like paste, *et cetera*; waste paper can with self-closing lid; waste rag can; safety gasoline and kerosene cans; oil cans with flexible spouts; engravers' vignette tools; dust-proof ink and roller cabinets; an assortment of ink knives; delivery racks; reglet rack; form truck; form-rack lift if heavy forms are printed. The presumption is that presses are up-to-date in extension delivery, sheet heater and spray, electric drive and control. Delivery boxes, adjustable to the size of the sheet which floats down through heated air on to the pile, are standard equipment for some presses. Register cabinets are useful in the pressroom as well as the composing room. If there is a pre-make-ready department connected with the pressroom, a modern precision proof press, gages, and the like, will be part of the pressroom equipment. The above list will answer requirements in most pressrooms, we should say.

Blur in Impression

Can you solve the problem I encountered on a job of which a sample is enclosed? Job was printed on cylinder job press, halftone plate near grippers. Roller changes, ink changes, careful setting—nothing seemed to help overcome the odd-looking spots on large halftone.

This sort of blur could be caused by curly or wavy paper, by "give" under impression in a wood base, or by insufficient impression on this portion of the plate. Since you do not complain about the paper, it is probable that this portion of the plate is not reinforced with make-ready patches sufficiently to get enough squeeze under impression and there is a slap in the sheet. Turn the press over by hand and see if there is a wave in the sheet, in which case a little less bite on the end grippers sometimes helps.

Up-to-Date Information

Will you give prices and details if there is a book published that would bring a pressman right up to date on cylinder and automatic-type printing presses? Or is there a combination book taking in the following: cylinder and automatic-type presses, typesetting, bookbinding, organization and management of departments, and so on?

The list of books for sale by THE ISLAND PRINTER has been sent to you. New presses and other machines appear on the market more rapidly than handbooks are published. As you are located in a large city with dealers in printers' machinery and supplies, you can often see the late machines in these dealers' show rooms, and in the few cases where this is not possible you can get descriptive matter about latest machines from the manufacturers.

Printing Zinc on Platen

Will you please give us any information you may have on the process of printing from type on zinc sheets on a platen press?

The best prints on sheet metal, including zinc, are obtained from rubber forms. Ask the concern supplying the rubber form to give you name of inkmaker supplying satisfactory inks for use with such forms. You will have to spread the sheets out singly, and help the drying with reasonable heat.

Spot Varnishing, Four Colors

Some time ago we wrote you regarding a four-color-process job with which we had trouble in offsetting. You advised us to print the black first, overprinting with transparent colors, which we did. We also found that magnesium carbonate did help materially in overcoming offset. We printed the job on a semi-dull-finish stock, a sample of which we are enclosing. We used this stock because the job formerly had been printed on the same kind. Our customer now complains that the job has a dull appearance, especially of the process illustrations. We would like your opinion of this job and whether or not it would be practical to spot varnish the process-color illustrations. We, of course, must satisfy our customer or we will have to forfeit the entire expense of the job, no doubt. If you think we could varnish these illustrations, will you please give us full particulars as to what varnish to use and how to use it? The sheets are all folded with the cuff at the top, like the sample enclosed; these would have to be opened up, of course, before varnishing and then refolded.

If you have many such jobs you should equip with sheet heater and spray, standard equipment. We advised you to run the job on enamel coated as it requires less ink. As it is, you can spot varnish if you can retain register after opening up the folded sheets. The inkmaker will furnish proper overprint varnish if you will give him all details.

Offset Perplexities

We installed an offset press last year to reduce the cost of re-runs of our many office forms. Results are satisfactory, both in economy and in the quality of the work, which has enabled us to discard our ruling machine. We had hoped that we could use offset for our advertising booklets that carry halftones and color but so far have not been able to get as good work as we have been doing by letterpress. Our halftone negatives have been made by the photoengraver who makes our plates. We have ordered them made with 120 screen. I find that my judgment of how a photograph will reproduce by offset is not as good as it is for halftone plates. Consequently, we do not know how much of the failure on the enclosed samples is due to (a) original photographs, (b) loss in negative, (c) platemaking, (d) presswork. We are holding up a large number of halftone and color jobs until we can learn the cause of our failure in reproducing photographs. If you can give us criticism and advice that will be helpful, we will be most grateful.

The pressman is the key to the situation for a concern not located in one of the larger cities, and we suggest that you se-

cure a pressman who has worked in the leading offset plants and knows photographs, negatives, plates, offset inks, *et cetera*. Your samples show poor presswork. Color is not uniform. The black ink prints too gray and the red ink too soft and greasy looking. There is an unavoidable loss from every photograph through negative, plate, and presswork so that you must get all the values in contrast and clarity possible in the photo and retain as much as you can. Good presswork gives you a gage or check-up to work back from. If the presswork is poor it is hard to tell where improvement is possible. If your pressman on the job shows promise it may be necessary only for temporary employment of an expert who can coach your pressman along; or perhaps you can use both. Such a set up has frequently proved the solution of problems like yours.

Judicial and Technical

There has recently been referred to me a personnel problem relating to a cylinder pressman engaged in a shop where there are three cylinder presses—two large ones and one comparatively small. The problem hinges on an increasing number of mistakes that have been coming through. The manager, rather than resorting to summary dismissal, has generously and, I think, wisely decided to investigate the factors underlying this incompetence.

The point of view of the workman is that three presses are too many for one pressman to attend to, especially in a shop where the characteristic runs are short. The presses are fed by hand, one feeder for each press but none of these takes any responsibility for the printing. The problem therefore becomes a technical one and I am writing to ask you to state whether or not in your opinion three presses are more than one pressman can attend to and produce first-class work. It would be all the better if you cared to state what you consider to be a fair amount of work for a qualified pressman.

While it would be a pleasure to give an opinion and discuss the matter in detail, it is not possible to do so with any fairness without looking this pressroom over. Happily, custom has long since settled this problem in a general way: a pressman may operate one or two large cylinder presses. This is the general custom in plants operating on first-class work. The presses in question are presumed to be single-cylinder presses of not extraordinary size and not perfecting or two-color cylinder presses.

Criticism Requested

Enclosed you will find samples of a job we have just completed, and we are asking for an analysis and criticism by you. This customer likes strong black illustrations and light type. Our problem has been to satisfy him regardless of the plates, which we consider the basis of the trouble. We have tried seven makereadies to get the cut on the lower left to come up black without success, using four different halftone inks. The job was printed on a new cylinder job press.

We are satisfied it was the cut but it so happened another printer printed a thousand samples on another make of cylinder job press and secured the desired black by over-inking. The platemakers insist it was the ink and so does the other pressman. One sample is of the electro, another of the original halftone, and the other the print from the other plant. Finally, one print is our own after we had another original halftone made from the photograph. It is printed with the same ink used by the other printer. After using the new plate the right-hand illustration assumed the "morning after" appearance. The new plate was made by etching the figure shallow and the background several thousandths of an inch deeper.

Your contention that the plate was faulty is partly supported by the fact that your print of the new plate looks better than the other printer's print of the old cut, but it is equally apparent that he got a better print of the old cut than your pressman did because he used a more thorough makeready, strengthening the impression on the figure more and relieving it on the background better. The cut at lower right appears to be lower than the one on the left and needs a stronger makeready on the figure. From spotty inking on the type, it seems the rollers are not just right. There are several lines running up and down in the right-hand cut which "do not belong," and how they were obtained in the print is a mystery as they are heavier than the screen through which they run.

Requests Criticism on Job

We would appreciate your comment on the attached job. It was run from new electros made from fairly good originals on a cylinder job press. The run was fifteen thousand of each color with three changes of address.

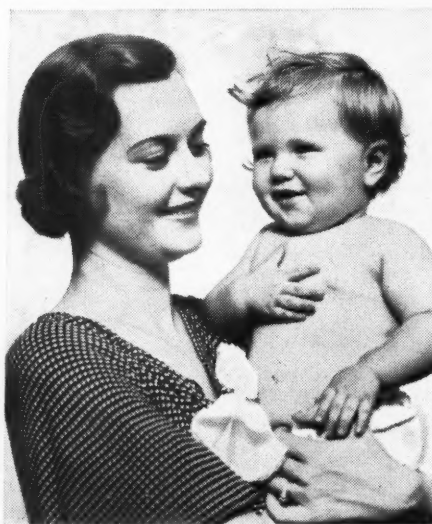
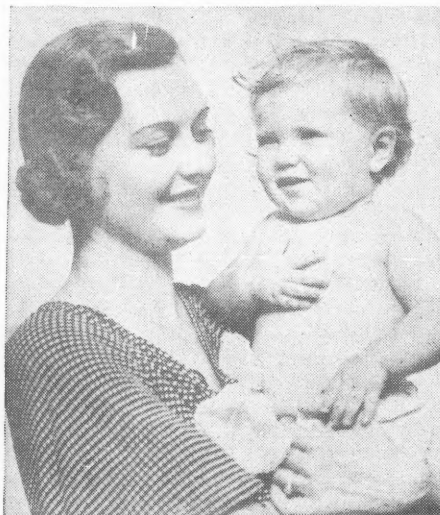
There are defective letters, quickly noticed on a letterhead. The vignette edges on three of the four letterheads of the form were not given a soft, fade away effect. The ink is not as glossy as that commonly used on stationery printed by letterpress. The red is deeper than the orange-red commonly used with black ink and the color is not uniform, being too light on parts of the form.

Cylinder Job Press

We had trouble running the attached letterhead on a cylinder job press. The stock is of hard surface, but try as we would we just couldn't get the right kind of a job. New zinc cuts were used and the type was new. We finally pulled it off and ran it satisfactorily on a jobber. Perhaps you can tell us what was wrong on the cylinder job press.

Since parts of the form look all right, the conclusion is that the makeready was hurried—not thorough and complete. The ink appears softer than it should, so next time use a stiffer ink, hard packing, and a thorough makeready, which this paper requires.

HALFTONES . . . TAKE YOUR CHOICE!



● What do you get when you buy a halftone? Well, that is problematical—in some cases, not in others. It all depends on what you buy and pay for. There are halftones, and halftones. To the naked eye, especially of one not trained to judge halftone values, there does not appear to be much difference—all are on metal. Some might be on zinc—and others on copper. But the test comes in the final printing, and it is then that the bargain hunter gets an awful wallop. If he is discriminating as to actual values he is brought smack up against the hard, cold fact that you simply can't buy a full dollar's worth of value for fifty cents.

The same line of reasoning, it may well be said, applies with equal effectiveness to printing, and buyers of good printing are well aware of that fact. Here again, the bargain hunter gets a wallop when he sees the printed matter for which he has shopped around and forced some printer to cut the price. But we are dealing with halftones here—and an excellent demonstration of the contrasts between bargains and real values is offered in the three halftones shown herewith through the courtesy of the American Photo-Engravers' Association, by which they were used in the publication, *More Business*, and later in *The Photo-Engravers' Bulletin*. Their message is clear.

These three halftones, as stated in *The Photo-Engravers' Bulletin*, demonstrate, and we'll say effectively so, "at least one good reason for paying more, and that one reason is that a good halftone looks like something when you get it printed, whether it's in newspapers, magazines, or direct mail." The three halftones were made from the same photograph, two being typical of bargain plates, the third showing decidedly the reason for paying a right price for a halftone that is worth more.

The Proofroom

Questions pertaining to various problems of proofreaders are here solicited for consideration in *The Proofroom Department*. Replies, please notice, cannot be made by mail

By Edward N. Teall

Preposition as Snag

In preparing an author's copy for the printer, where he says "compare to," may I properly substitute "compare with"?—*Alabama*.

I can't say without seeing the sentence. Sometimes "to" is right—and sometimes "with." The Winston book indicates no distinction. The Webster ruling is: "One object is compared *with* another when the two are set side by side, in order to show their relative merits, or to bring out their characteristic qualities; *to* another, because of a real or (frequently) imagined similarity." And the Standard: "Compare one thing *with* another (to note either agreement or difference); compare one thing *to* another (which it is believed to resemble)."

You would compare one brand of soap *with* another. You would compare an airplane *to* a bird.

We Play No Favorites!

Could you recommend a good dictionary for use in a printer's office?—*Connecticut*.

It has been my custom—and a wise one, too!—to answer such requests for counsel with the statement that it would not be fair for me to make such recommendations. There are several good dictionaries, and they are in competition for the market. Each has its distinguishing characteristics, and it would be quite improper for me to influence possible customers in their choice.

Further, from the standpoint of the querist's own self-interest, it would be impossible to give good service without knowing in detail the requirements of his particular line of work.

The word-books differ in their treatment of entries. One will be specially good, perhaps, on etymologies. Another will feature pronunciation and division of words. A third may be specially interesting and useful to those who happen to be interested in compounding.

Webster, Standard, and Century are the old-liners. Winston is younger. All are good. For some offices the unabridged

editions would be necessary; others might get all they need from the smaller editions, made for college use.

The thing to do is to get the publishers' own description of their offerings: Century and Standard in New York, Webster's (Merriam) in Springfield, and Winston's in Philadelphia. Any good bookseller will be able to tell you what the other possibilities are, and probably to show you copies of the books, so you can make an intelligent choice.

"Un-" or "In-": You Choose

What is the difference, if any, between "insanitary" and "unsanitary"? I cannot find the latter in Webster's New International Dictionary.—*Idaho*.

It's there, however. "Unsanitary" is defined thus: "not sanitary, insanitary," which gives the "in-" form strong preference. Webster even gives "unsanitation." The old Standard Unabridged gives "unsanitary" in a long list of self-explanatory "un-" words entered without definition. It gives full vocabulary entry to "insanitary" and insanitation." Winston gives only the "in-" form.

Tokio or Tokyo?

Which is the accepted spelling, Tokio or Tokyo?—*South Carolina*.

The Standard Practical gives "Tokyo," with "Tokio" as a variant. Webster gives Tokyo or Tokio." Winston: "Tokyo," with no recognition of the "i" spelling.

Every year the publishers of the *Osaka Mainichi* honor me with a complimentary copy of their beautiful "Japan Today and Tomorrow," and I notice they spell it "Tokyo." They ought to know!

Ten-Year

Which of the following is correct: a ten-year treaty, a ten-years treaty, a ten-years' treaty, a ten-year's treaty?—*Wisconsin*.

The first one does it. Write: a two-year lease, a twenty-foot jump, a three-year-old child, a five-ton truck, a fifty-mile ride, a six-month contract.

Letter Makes a Syllable

Do such words as "horse" and "charge" become two syllables when changed to the plural form, "horses" and "charges"? If so, please give me your authority for your answer.

Which is the worst division: "count-ed" or "char-ges," "add-ed" or "hor-ses," "end-ed" or "bar-ges"? Our shop is puzzled.

This information will help me in my work, and I will certainly appreciate it.—*Louisiana*.

Yes, adding the "s" creates a new syllable. You could not possibly pronounce "horses" and "charges" as one-syllable words. As to authority, we may quite comfortably stand upon our own reputation, so to speak.

"Count-ed," "add-ed," and "end-ed" are perfect divisions, absolutely correct.

As to "hor-ses" and "bar-ges," most printers and proofreaders would divide the letters in each word four and two, not three and three; that is, they would make a syllable of the "-es," without clipping the consonant off the stem of the word: "hors-es," "barg-es."

One comment applies to all these divisions: They are to be avoided, used only when there is no other way to do. Such divisions are frequently encountered in the newspapers, where narrow measure and pressure of time are alibis. But in more lasting print it is desirable to get enough letters on each side of the end-of-the-line hyphen (in each line) to do away with the choppy look of two-letter units.

"Divide on the Vowel"

I got a "kick" out of the article of "Criticus." Even up in New York, the word is passed on to the operators to "divide on the vowel." So it's no use getting excited about it.

We had a case of "following the leader" here. The two papers in this city always made it "oral deaf." I never heard of anybody being deaf in the mouth. "Aural" would have been better.

I enjoy your department every month.—*Ohio*.

But "aural deaf" would be so obviously an overload, it seems there must be a better explanation than sheer stupidity on the part of those who would print "oral deaf." Can it be that this is a way of trying to say "deaf and dumb"?

Grammatically Speaking

I read *Proofroom* religiously. In the February, 1937, issue one of your headings is "Grammatical Slip." This phrase is so close to being "grammatical error" that I am writing to ask if there actually is such a thing as a "grammatical error." I have been told that if a certain sentence is incorrectly worded it is naturally an "error" but the question then arises, How can an error possibly be grammatical?

In other words, should not your heading—to have been 100 per cent correct—read "A Slip of Grammar," and should not the phrase "grammatical error" be classified as an "error of grammar"? While I am not a philologist, this particular point has long intrigued me, and I thought I would at least get your opinion on it. Please speak quite frankly.—*Florida*.

Here's fun! One of the dictionary definitions of "grammatical" is "of or pertaining to grammar." The error was in this sense grammatical. Certainly that headline could have been improved, but I am not at all sure that "A Slip of Grammar" would have been the best obtainable substitute line.

The writer of the letter is a college professor, but that does not prove he is always right. I think he is hypercritical this time, and I think he is on the edge of being a grammaticaster, defined as "a pedantic grammarian; one given to over-nice or trivial grammatical distinction."

The virtue of this department (if it has any) is that it keeps its feet on the ground and its head on straight. "A grammatical slip" may not be the neatest way of saying what was to be said, but it is at least as good as "100 per cent correct" (which, however, is good enough for the conductor of *Proofroom*). But the grammaticaster might and probably would say "100 per cent correct" is bad, because if anything is correct it must be 100 per cent correct. If I called ham and eggs ham and cheese, would I not be 50 per cent correct? Oh, well—!

I don't want to "get tough," but the professor rather "asks for it"—so: My first name, as printed over this department every month for fourteen years, is Edward, but the college man writes it "Edwin." That's okay with me, but it does seem as if the pot should be sure of its own cleanness before it calls the kettle black.

Women in Proofroom

I would like to know whether proofreading offers openings for women, or are the chances for jobs in that line very limited? How can I get into it?—*Minnesota*.

Many women are proofreaders, and scientific analysis indicates that an equal number of proofreaders are women. (Note: This is a Teall joke. Forgive me!)

The job-chances for women are about the same as those for men. In union shops, for a union job, shop experience is

a requirement. In non-union shops you make your own way. First you have to show the proprietor that you are worth a try-out; then you have to make good, through study and hard work.

Capital of Respect

Why is "our" always capitalized in "Our Lord."—*New Jersey*.

I don't think it always is, but when it does appear with the capital "O" the style is dictated by respect. We write "in the year of Our Lord" as if "Our" were part of the name. There is no need or reason to go hunting for deep, hidden explanations. It is simply a matter of piety and reverence. So too with "Our Lady."



Hell Box Harry Says—

By Harold M. Bone

In a clothing store ad, a pressman had trouble running a cut of a belt on account of a buckle in the sheet.

The apprentice who is too lazy to learn the proper way to put patches on his overlays usually winds up with patches on his pants.

The stupid printer who sells a salmon poster job below cost just to outbid a rival is a poor fish, we would say.

By all means, presswork on golf equipment catalogs should suit the manufacturer to a tee.

You can't expect very good results when you send out a green salesman to try to sell color printing.

When mixing ink for window curtain ads, it is important to get the correct shade.

Papermaking requires the very best in modern equipment to produce a good antique finish.

To keep from pi-ing type forms Requires an expert touch.

The comp who wrecks Old English

May find himself in Dutch.

Caught off Base

Recently I came across a passage in Boswell's "Life of Johnson" which I thought you as a former dictionary worker might enjoy:

While Johnson was at Plymouth, he saw a great many of its inhabitants, and was not sparing of his very entertaining conversation. It was here that he made that frank and truly original confession, that "ignorance, pure ignorance," was the cause of a wrong definition in his Dictionary of the word *pastern*, to the no small surprise of the Lady who put the question to him; who having the most profound reverence for his character, so as almost to suppose him endowed with infallibility, expected to hear an explanation (of what, to be sure, seemed strange to a common reader), drawn from some deep-learned source with which she was unacquainted.

Alas for lost conversation and the rich, sonorous phrase!—*Indiana*.

Thank you, sir. As a former member of the Webster staff and a present toiler in the Standard office, I appreciate the note.

Doctor Johnson was a great man; big enough to own up when in the wrong. I have an old copy of his dictionary. It defines *pastern* as the knee of a horse.

I'll say this much for the old boy: His dictionary was a true word-book, not a half-baked cyclopedia, with gazetteer and biographical entries added for bulk. Most of his definitions were in a single line—and the consultant could understand them. Commercial competition has done lexicography some harm along with the muchness of good.

I like that *deep-learned*. It fits neatly under one of my own rules for compounding: use hyphen when adjective employed in place of adverb hooks up with another word.

"Fowler's Book"

Where may I procure H. W. Fowler's book on "Modern English"?—*Nebraska*.

It's a grand book, well worth owning. But don't think of it as a technical book for printer folk. It's full of cussedness. You have to know just how to take it. Any good bookstore either will have it or will send for a copy for you.

Collective-Plural Puzzle

I have been a reader of your department for many years, and have always found it most helpful and interesting.

We recently printed the enclosed invitation. What is your opinion concerning the plural verb "request" after "club"? Is it wrong the way we have printed it? Is it possible to consider "club" a collective noun, justifying the plural verb?—*New York*.

There simply is nothing else to do about it. The invitation (which, by the way, is a very nice little job of printing) says: "The Nameless Club request the great pleasure of your company at their dance." Note that the plural verb is matched by the plural pronoun "their."

If it had read "... requests the pleasure of your company at their dance," or "request the pleasure of your company at its dance," certainly that would have been bad. But quite unmistakably the person or committee getting up the card thought clearly in terms of that good old friend of ours the collective plural.

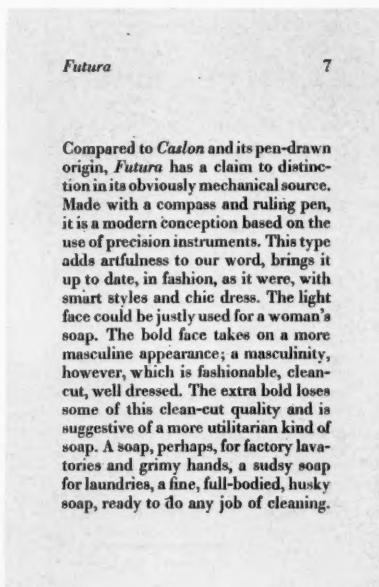
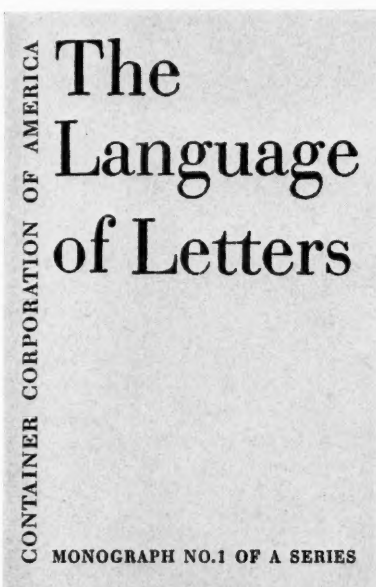
I do not know whether there was a dispute over the job, but the text as it stands is perfectly acceptable. The only question would be whether the printer has departed from copy given him. If, as between the verb and the pronoun, one had been plural and the other singular, he would have been abundantly justified in querying the customer—and by no means

WHAT DO THOSE TYPE FACES SAY?

CHARACTERIZED BY the utmost simplicity, which gives it the character and dignity the subject demands, this little monograph on "The Language of Letters" presents the subject matter of an address delivered before a group interested in the design and printing of shipping containers by Egbert C. Jacobson, art director of the Container Corporation of America, Chicago. It is Monograph Number One of a series which will touch upon various phases of the arts as they apply to the company's business. In size 4 by 6 inches, with thirty-two pages on high-grade enamel paper, plus stiff cover

use, starting with Caslon, which he says is "a frank, clean, unaffected, and legible type whose light and heavy strokes, thoroughly traditional, reveal its origin in the pen-drawn letters of the Middle Ages." If used on a shipping container, for instance, it would suggest "an honest soap, a pure soap, a soap for babies."

In each instance the word "soap" is shown in large sizes of the type face analyzed. Futura, says the writer, "has a claim to distinction in its obviously mechanical source." It "adds artfulness to our word, brings it up to date, in fashion, as it were, with smart styles and chic



Good arguments for convincing printing customers are in this monograph on "The Language of Letters," by Egbert C. Jacobson. Three pages shown

going out of bounds if he had corrected the mistake. But if verb and pronoun (in the copy) matched up in number, either singular or plural, it would not have been good business to make a change.

★ ★

Historic Volumes Available

Bound copies of THE INLAND PRINTER are jealously guarded by their possessors. Extra sets, particularly of the earlier volumes, are today generally unavailable. A correspondent, however, notifies us that he has a valued and time-honored set of bound copies—beginning with the historic volume number one and going to volume forty-two—which he finds it necessary to dispose of. We shall be glad to put interested parties in touch with the owner, who was a compositor in the Shepard & Johnston plant in Chicago when THE INLAND PRINTER first came into existence, some fifty-three years ago.

in old rose and leaves to match, it is an attractive piece of printed matter and shows careful treatment in planning and production throughout.

In a short preliminary note, Mr. Jacobson states that "stress is here laid upon shipping cases because, while small-package design has recently received special attention through its intimate relation to consumer appeal, the typography and lettering on shipping containers have been sadly neglected." "Of course, the first purpose of letters," he states, "is legibility. But they can be legible and at the same time convey secondary characteristics such as refinement and boldness without loss of their primary function. . . . What we wish to say with type determines what type we should use." Then, assuming that a shipping case for soap is to be designed, he gives an interesting though brief analysis of various type faces and their proper

dress." The light face "could be justly used for a woman's soap." The bold face takes on a more masculine appearance, while the extra bold is suggestive of a more utilitarian kind of soap, a "full-bodied, husky soap" ready to do any job of cleaning."

So in his pithy style Mr. Jacobson analyzes Stymie, Garamond Bold Italic, Gloria, Sylvan, Ballé, Nubian, Gothic Condensed Number Seven and Franklin Gothic Condensed. In his concluding statements he says: "The shipping-case fabricator or the 'soap' manufacturer will sooner or later choose between effective and ineffective type or lettering. The simplest way to be sure of good lettering seems, at first, expensive: employ a good designer. This means one with good background and broad training, one alert to the times, who can adjust his thinking to your problems. . . . If expense is really a serious consideration, don't hesitate to

use type. Many of the old standard types like Caslon cannot be improved upon, many modern types are designed by the best letter designers here and abroad.

"Lettering and type are like handwriting," continues Mr. Jacobson. "Like handwriting they may be well or ill formed, strong or weak in character, suggestive or vapid, graceful or ugly, legible or illegible. The successful use of lettering and type requires special knowledge like the successful use of words. We *can* talk in the vernacular, we *can* make mistakes in grammar, but if we want to express ourselves to the best advantage, with dignity and clearness, with style, grace, and conviction, we must speak good English. The statement on the side of your shipping case represents you to your public. If you are particular about the quality of your merchandise, this statement can properly represent it and you only when it is well arranged, expertly lettered, or skilfully set in an appropriate type. . . . The whole subject of lettering and typography is a fascinating study well worth your special interest.

"Why not look around for some one who can set you on the right track toward the best use of type? You may find such a man among the good printers or among the designers and layout men interested in advertising and packages. They will all tell you that there is no short cut to good design in shipping cases, as there is none to beauty in books, in furniture, or in houses. This fact is a challenge to men of good taste and sensitive judgment."

The monograph is being made available by the Container Corporation of America, 111 West Washington Street, Chicago, and we are advised copies may be obtained by writing that company.

★ ★

Scotland Okays Us

From Scotland we recently received an order for electros for six of the folders in THE INLAND PRINTER mailing-piece series. This, we feel, is something of a feather (or should we say *heather*?) in our cap. The company ordering the electros—William Culross and Son Limited, Coupar Angus, Perthshire—is a leading printer and binder of legal books and ruled forms and was established in 1835. We're pleased, naturally, that Culross considers our direct-mail messages good enough to promote business in Coupar Angus. We hope the campaign proves very successful indeed. (The newest folder in our series appears on page 38 of this issue. It's available for exclusive use to the first printer in each city who requests it.)

INSERT FEATURES A FINE PRODUCT

THE ACCOMPANYING illustration of a Pierce-Arrow automobile has three distinct phases. First comes the appropriate style with which it represents the Pierce-Arrow product. The second is the high technical attainment in engraving and printing; and, last, it is representative of modern printing service such as that rendered by The Whitney-Graham Company, Incorporated, Buffalo.

The universally recognized custom-made quality of the Pierce-Arrow cars clearly entails corresponding conservative characteristics in its catalog of the season's models. The dignity of photographic composition, the slight accentuation in color, and the formality of smart type all serve to add style while putting the emphasis on the automobile itself. This is in distinct contrast to much automobile illustration in which design and pretentious display overshadow the car. "You cannot see the princess for the glitter of the chariot." In the Pierce-Arrow catalog the illustrations are large enough to be important and adequate in the presentation of the various models.

In technical attainment, the custom-made quality of body lines, finish of the details, and right depth of color to represent body perfection are to be noted. This result implies an adequate understanding of the product and true ability in engraving and printing.

This exhibit also provides an opportunity to define the work of the printers as representative of high attainment in the printing industry itself. If it were possible to classify the printing industry in three groups, such as mass-production firms, job printers, and creative organizations, the Whitney-Graham organization would definitely come in the latter group. It was with this purpose of special emphasis upon the creative phases of sales-promotion printing having a better quality than the average that the group which formed the Whitney-Graham organization in 1925 was brought together. Here were men who had been schooled in fine craftsmanship, men whose individual records as producers and sellers of highly personalized service had long marked them as purveyors not merely of printing but of sales-building ideas. The business began with a limited clientele which this group had been serving consistently over periods of from fifteen to twenty-five years. It holds its clients.

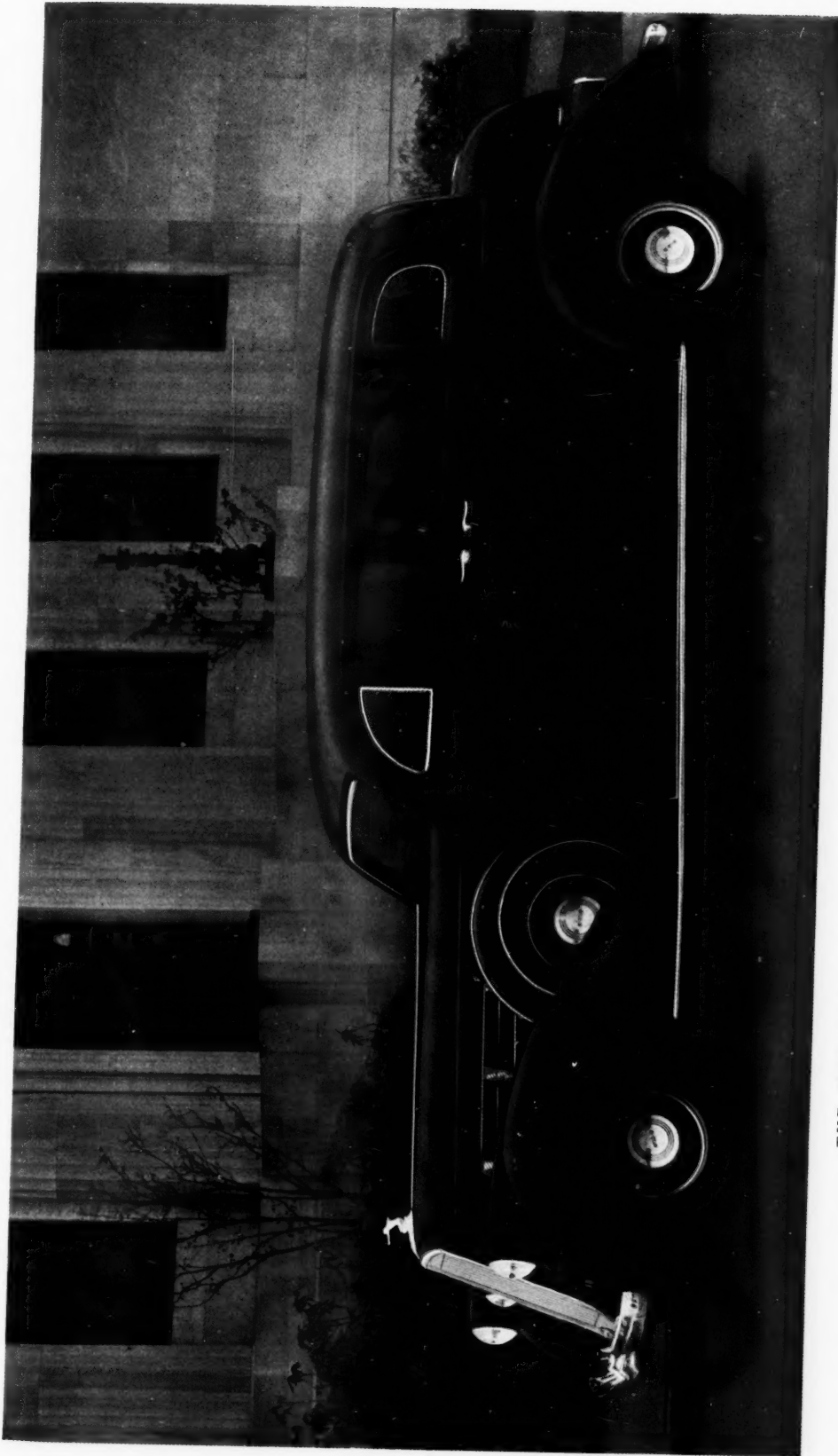
From the outset, this business has been conducted on the basis of applying specialized knowledge and experience to whatever phase of business promotion its customers need. Sometimes this creative

ability is confined to appropriate typography and presswork. But more often the job—catalog, booklet, broadside, blotter, or campaign—starts from scratch, with the firm's recommendations for size, form, style, and color. Not infrequently customers ask the Whitney-Graham Company to supply complete plans for printed advertising campaigns, major catalogs, portfolios for salesmen, as well as trade- and consumer literature. And because the organization has been built up of sales-minded craftsmen and manned with practical advertising workers, artists, copy writers, and production specialists, it is able to render either partial or complete printed sales-promotion service, as customers may elect, and in most cases this complete handling is done within the organization itself.

This departmentalized and closely coordinated talent attracts patronage from four types of clients whose requirements differ in these respects: the consistently large advertiser whose own plans are followed in an interpretative sense; the smaller advertiser whose promotional plans as well as printing production are in charge of company men; and the periodical buyer of fine catalogs, books, and calendars whose work warrants the specialized experience of one or more departments. To these may be added the services of another division devoted to the creation of fine custom-made maps in commercial, geographical, and romance interpretation of idea.

The Whitney-Graham Company owns its building, a modern four-story brick structure with 35,000 square feet of floor area and with unobstructed light on all four sides. Purchased and remodeled at the inception of the business, the layout of equipment was immediately adjusted to the continuous flow principle. The main pressroom is below street level, which entirely frees the building from vibration. It has automatic temperature and humidity control. Company-owned property adjacent to the building is attractively landscaped and provides ample parking space.

In addition to the Whitney-Graham organization, the company leases space to the Universal Engraving and Colorplate Company, and to the Glover, Hermes and Adams Art Studios, regularly employing their services. Many of the company's customers find it to their advantage to place their entire planning and production of printed salesmanship with this firm, thereby insuring control of quality, economies, and complete responsibility from a single source.—HENRY LEWIS JOHNSON.



THE IMPERIAL SALON TWELVE, 185 HORSEPOWER 147-INCH WHEELBASE

The Seven-Passenger Sedan

DISTINCTION PERSONIFIED IN ILLUSTRATION

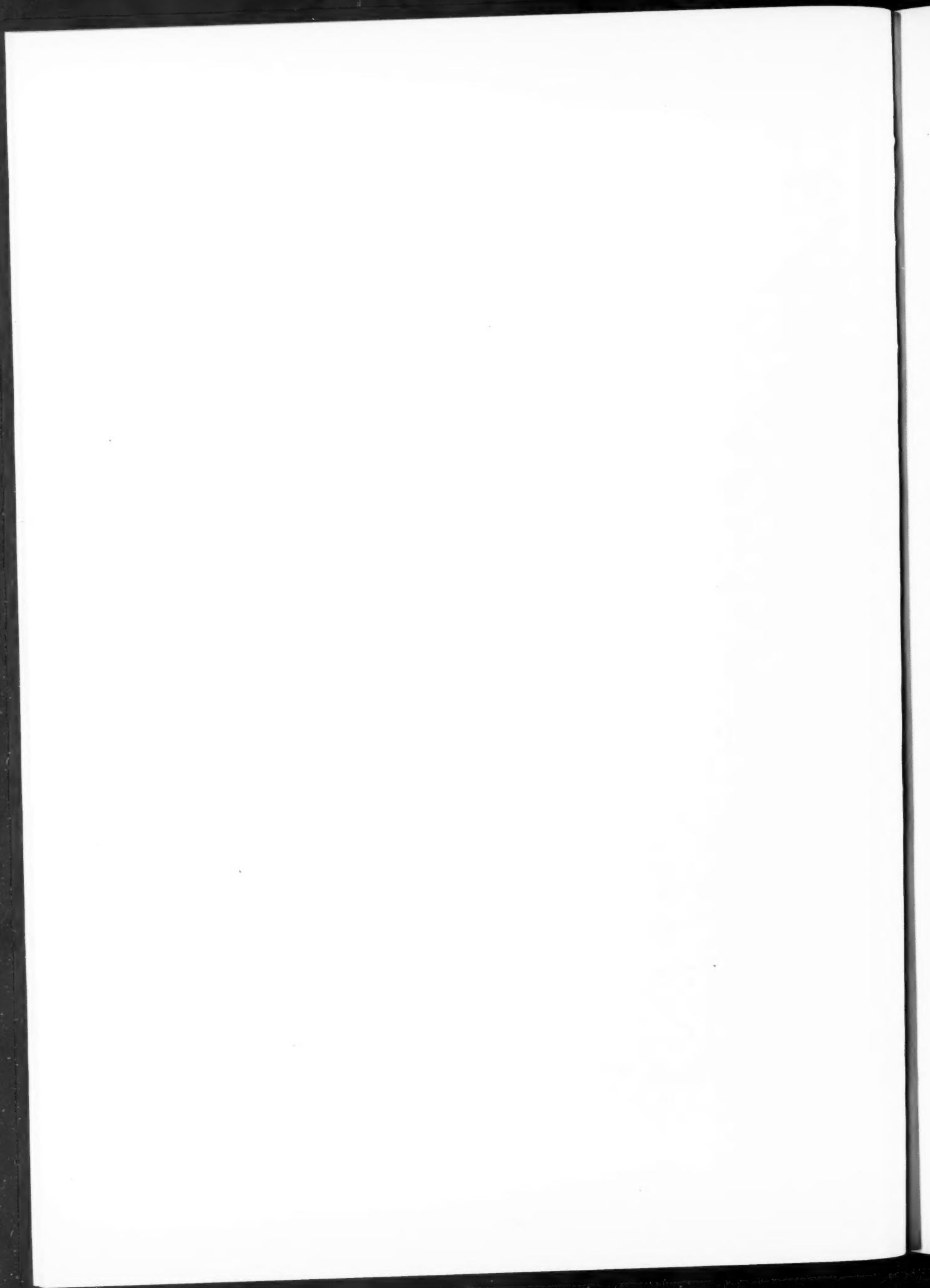
The eminence of the Pierce-Arrow automobile is well represented in the high standard of its catalogue illustrations as printed in this exhibit by The Whitney-Graham Company, Inc., Buffalo, New York

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I p Brevities



Tersely told news items and bits of information gathered from all over the world, selected for their value or interest to our readers

Nose to Grindstone

• During the recent floods in Tennessee, the electric power was cut off for several days at Clarksville, and many small industries dependent upon the power company were hard put to it to run their machines. One such firm was the printing plant of the *Leaf-Chronicle*, whose linotype machine was useless without power. The resourceful general manager, Frank Goodlett, pulled the shop grindstone up back of the linotype, ran a belt from the stone to the pulley of the machine, and began turning the grindstone as if he were grinding an ax. The linotype performed its usual functions and during the days that the plant was without power, janitors and roustabouts took their turn at the stone.

Mail Marked "Personal"

• A recent mailing of a direct-mail piece brought more than 90 per cent direct contacts to a Chicago concern. Two hundred letters were sent, each addressed in longhand to individuals, omitting title designation or company affiliation, and carrying on the envelope the word "personal," also written in longhand. The letter comprised a single individually typed sheet, with the sales message run around a reprint of a trade-journal article which pointed to direct selling as a \$700,000,000 industry.

Richmond in Headlines

• The checkered history of Richmond, Virginia, will be shown at the bicentennial celebration of the city's two-hundredth anniversary next September by a unique collection of more than three hundred old newspapers. Earle Lutz, of the *Richmond News-Leader* editorial staff, has spent many years in making the collection of old newspapers and mounting them individually under transparent films. Those selected to show Richmond's history are from thousands of such papers collected by Mr. Lutz, whose hobby is to build a "headline history of the United States." Among them the *Virginia Gazette* of 1742 advertises a lottery for the disposal of the site of the city which had just been laid out. A paper of 1776 recounts the event of the reading of the Declaration of Independence from the court-house steps.

Mergenthaler "Frozen Out"?

• Stories that have floated around for years to the effect that Ottmar Mergenthaler never reaped any pecuniary benefit from his great invention, that he was "frozen out," and that he died in abject poverty, now seem to be definitely and sufficiently "spiked" in the recently published book, "The Power of Print—and Men." On pages 33 and 34 there is a comprehensive

statement covering the financial reward to Mergenthaler and his heirs, who have received approximately \$1,500,000 in royalties alone. This is based on the records of the Mergenthaler Linotype Company. It is interesting to note that at the recent one hundredth anniversary of the institution of the American Patent System, Mergenthaler was named one of the twelve greatest inventors of America.

Missouri Lore Revealed

• A valuable contribution to the early history of America's great West, and particularly to Missouri literature about and by Missourians, has just been disclosed by the recent death of Robert McClure Snyder, Junior, owner of the Hahatonka estate in the Ozark Mountains. Mr. Snyder had assembled what is said to be the largest collection of its kind extant. Among the interesting things is a copy of the first newspaper printed in Kansas (1842)—the *Shawnee Sun*, produced at the old Baptist Mission ten miles southwest of Kansas City.

Unused Idea Worth \$2,000

• Dorothy Stone, a freelance writer, submitted a sales-promotion idea to an advertising agency for a large automotive account. The idea was never used. She brought suit for payment, contending that the submission of ideas, whether used or not, is part of the services for which agencies pay, and asked the court to place a value on the idea, used or unused. The federal court awarded judgment in favor of the freelance writer and fixed the value of the idea at \$2,000. Many agencies today, however, refuse even to read unsolicited ideas or manuscripts until the sender has signed a statement freeing the agency from any responsibility of acceptance or non-acceptance. A waiver is mailed out immediately upon receipt of any written idea or suggestion to avoid possible lawsuits.

Esparto Grass Into Paper

• Large quantities of esparto grass are used in the manufacture of paper in Great Britain, particularly offset papers. Several reasons for such use are given: The fibers are comparatively short and smooth, and have a fairly thick wall. Because of their shortness and thickness, esparto fibers can be packed closely together in the manufacturing process, thus aiding the opacity of the sheet. By their power to resist compression, they contribute their chief value in offering a high degree of bulk. Furthermore, esparto grass is least given to "stretch" in atmospheric changes. The paper has a closely packed surface, insuring equal distribution of ink; it's of a soft cushiony character, reacting favorably to the peculiar light impression of the offset press.

Origin of Horse-Power

• The formula upon which horse-power was calculated was evolved over 150 years ago by James Watt in Birmingham, England. Based upon the experiences of his millwright, a man named Wrigley, Watt made a detailed computation of horse-power in his diary of February, 1782. At the time, horses were employed to drive machinery in mills. Watt estimated that the average cart horse developed 22,000 foot pounds of work a minute. Anxious to give good value to the purchasers of his new steam engine, Watt increased his estimate of 22,000 foot pounds by 50 per cent, making it 33,000 foot pounds of work a minute, thus originating the term "horse-power" according to Watt's formula.

Royal Interest in Printing

• During the recent British Industries Fair at Olympia, the King and Queen, Queen Mother Mary, the Duke and Duchess of Kent, and the Princess Royal were attracted by the operation of a printing machine operating in one of the booths. It happened that the machine was running off a signature of "The Family Life of Queen Elizabeth," by Lady Cynthia Asquith. Naturally they all appeared to be fascinated by the rapid reproduction of pictures of themselves and their children.

Bookbinding in a Gaudy Age

• Back in the earlier centuries of the Christian Era, when books were still being written with reeds, the bindings of the books were extremely plain, generally being made of oak boards covered with sheepskin. Later when the world began to grow more prosperous and the people started wearing silks and satins, bookbindings began to sit up and take notice also—they became more complicated, softer leather, capable of being tooled, was used. The same strange mythological birds and beasts in contemporary paintings, textiles, and mosaics also appeared on the bookbindings. During the sixteenth century gilt tooling reached a height commensurate with the gorgeousness of an age which had the wealth of the New World at its command. As clothes were decked with pearls, bindings were decked with gold ornaments. As clothes made the man, so also the bindings made the books.

Offset Strong in China

• Offset and lithographic inks are used more largely than any other kind in China, according to the figures for ink sales. While Shanghai manufactures much ink for sale to the hinterland, great quantities are imported, Japan supplying 47 per cent of the importations, the United States 44 per cent, Germany 5 per cent.

COLOR LESSON—IN TWO SCENES

• All too frequently overlooked are the possibilities for added beauty, effectiveness, and increased attention-compelling power that lie in the use of two colors instead of just straight black for the reproduction of photographic illustrations. By the proper selection of colors that will blend well and give a strong effect in the mixing, and be most suitable to the character of the illustration, many multi-color effects are secured through the one additional printing which enhance the value of the subject to an extent that easily offsets the slight extra cost.

On these two pages we are showing two treatments of the same subject, reproduced from a photograph of the Weisener Alps, near Davos, the plates for which have been loaned to us through the courtesy of the *Schweizer Reklame und Schweizer Graphische Mitteilungen*, of Zurich, Switzerland. The first is the customary straight black-and-white rendering which we see every day in the week. While it's an excellent example of fine photographic reproduction, it does not compare for beauty and distinction with the second, made from the same original, but printed in two fresh colors. The comparison shows the strong and convincing effect the color picture possesses.

In an article accompanying these two reproductions the *Schweizer Reklame und Schweizer Graphische Mitteilungen* asks the question, "Is two-color letterpress printing able to withstand the competition?" It then refers to direct-color photography, and the following statement is made: "But in spite of its greater effectiveness as an advertising medium and its greater beauty, the picture in natural colors has not been used to any great extent in advertising, due, primarily, to its higher costs as compared with the cost of the one-color illustration. The lack of technical knowledge and experience in the field of producing

true-to-nature color reproductions has been another contributing factor in its not being more generally used."

Then it continues: "For the present, in order to satisfy the demand for colored pictures, the possibility of using only two colors in order to produce a multi-color effect is worthy of more consideration. There are cases where exact natural

colors are not especially required, and here, of course, no valid objection can be brought against the use of two colors. The photogravure process has shown what richness of tones can be obtained by the use of only two colored inks.

"In connection with the excellent results obtained by the use of two-color photogravure comes the question about



An excellent photograph literally leaps to life when printed in two colors, orange and blue, as shown on the opposite page. Plates for

the competitive ability of the letterpress printing process. By a comparison of a two-color photogravure print with a letterpress print, the richness of tone of photogravure is at once noticeable. This is due to the fact that the photogravure has a greater range of mixing and blending the colors in the process of printing than is the case with the letterpress process where the inking of the plate must be done intensively and punctiliously on the screen elements that lie in relief next to each other, while with pho-

togravure just the opposite is the case. In photogravure the color spots, varying in intensity from the lightest tone to the most powerful, can be laid upon each other anywhere, thus producing in printing an endless richness of tones. This is the advantage not easily overcome through the medium of letterpress printing. But this advantage is somewhat offset by the fact that the letterpress process produces a clearer and sharper impression of the picture. Besides, there is another and more important possibility in

favor of the letterpress printer, and that is the *feeling for color*. The photogravure printer uses less often than the letterpress printer the so-called 'broken tones' (mostly undefinable), but he makes use of the pure colors to a very large extent, and in this way expands considerably the scale of his tones. If the letterpress printer will get the same *feeling for color* and make less use of those mixtures of inks, his two-color impressions will gain considerable in character and in interest. It must be well understood, of course,

that the two-color letterpress printing cannot replace the natural color printing where that is exclusively demanded, or in work where it already has found satisfactory use. At this time it will serve its purpose much better as a less expensive *pace-setter* in the multi-color field."

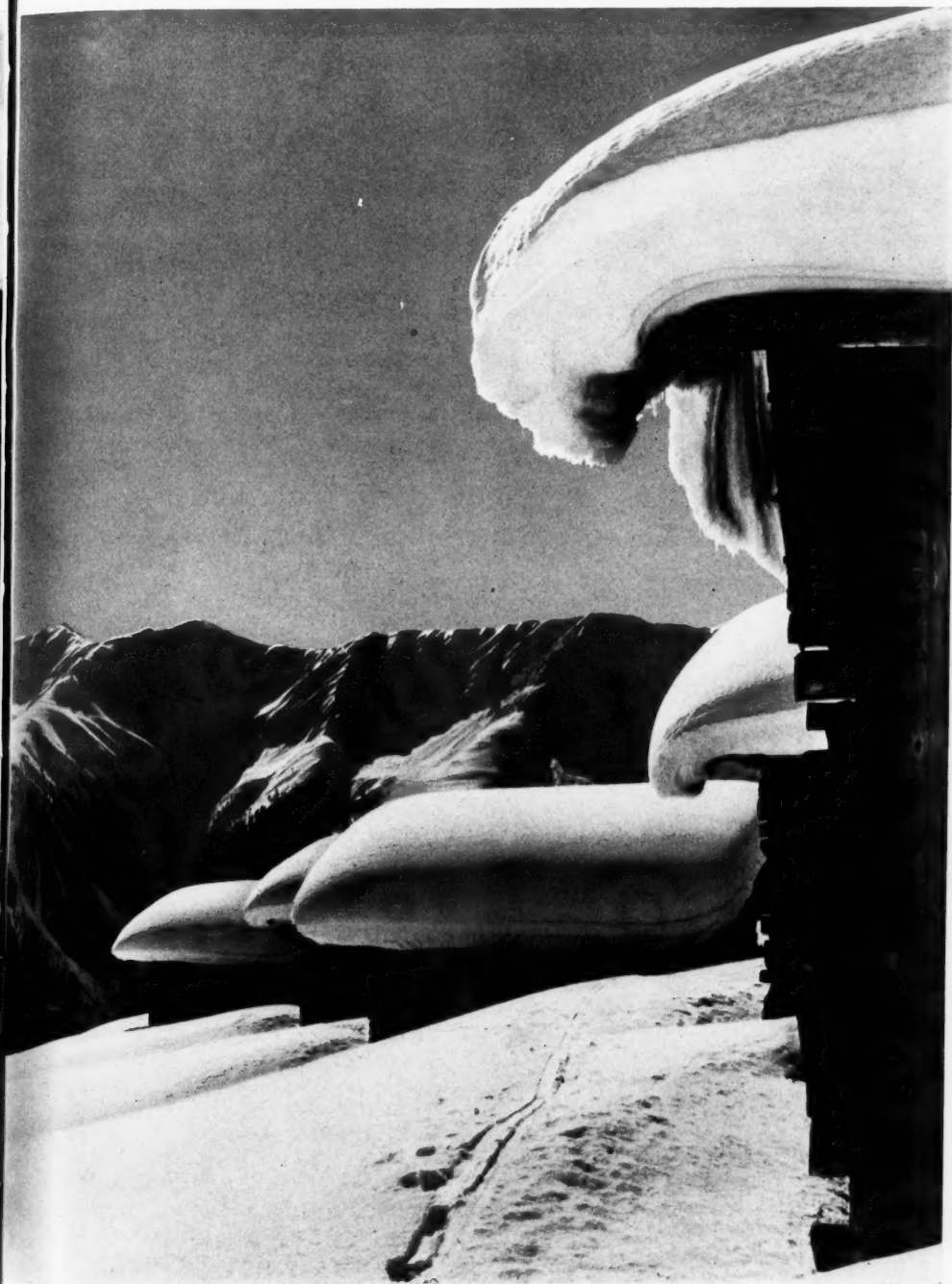
In closing, and in further reference to the two illustrations and to the convincing effect two-color pictures possess in comparison with the monochrome, it is stated also that "the cost of a two-color job is quite a little lower than that of a three-color or a four-color job, a fact which is of considerable importance to a customer with a limited advertising appropriation."

Printers could well afford to give more careful study to the possibilities afforded by the two-color printing, not only because of the additional impressions they would sell, but more particularly because of the added service they would be rendering their customers due to the added value and distinction that would be given their illustrations in everyday use.

★ ★

Two Colors

It is interesting to note the great range of tones that can be obtained by the use of two-color halftones. Results are most effective when complementary colors are employed—green and red, purple and yellow, blue and orange, *et cetera*. Complementaries produce an almost three-dimensional effect—the pure tones of the separate colors working by themselves and also in combination to produce fine gradations.



Plates for this demonstration loaned through the courtesy of the Schweizer Reklame und Schweizer Graphische Mitteilungen

The Open Forum

Dedicated to frank discussions of topics of interest to the printing industry.

The editor does not assume responsibility

for any views advanced by the contributors

Franklin Knew the Trick

To the Editor: I think, henceforth, when the spirit moves, I shall sit down and write a letter to the editor, forgetting the innumerable readers of THE INLAND PRINTER. In this simple way, I'll express myself with more spark and movement, and with more brevity. The long article, which you rejected, was handled under the burden of a heavy feeling of responsibility to the entire industry, and the result, I agree, was too "heavy."

I like to read the more spontaneous and fast-moving stuff, and, should I try again, this style will be followed.

It appears that with all our inconsistencies, human reactions are reliably consistent in their inconsistencies. Illustrations take the place of reading matter (type) because of the speed trend; when type design and format and layout are created to catch the roving eye speedily—practically in a flash—it's time for the writer to adjust his style to conform.

Benjamin Franklin had a fine training in the gentle art of saying a lot with few words. He had to hand-stick his own stuff, and this encouraged economy of words. Then, too, having ample time to ponder his carefully chosen words (copy) as he worked at the case, there is no question but that he was more deeply impressed with the thought and idea than the fellow who dashes off something on the typewriter—and then forgets it.

Which reminds me that Mr. Beran (who worked once for Smith-Brooks) must have absorbed the message of the Twenty-third Psalm which he so beautifully arranged with type, and which was reproduced in your March issue. I have always thought it ridiculous to say that the modern printer cannot measure up to the printers of the Gutenberg Bible, and others of that period. I refer to the so-called traditional style of typography and format. I admire individualism as expressed by such as Beran.—AL. S. HANSON, *Denver, Colorado.*

Foremen Are Engineers

To the Editor: Your article, "Foreman or Engineer—Which?" by Ray Trebor, in the April issue proved very interesting and emphasized a fact that every printer or stoneman knows but very seldom realizes—that six picas do not make an inch.

Foremen in most small shops are engineers but are not so considered by their employers. In the average small shop, combination job and newspaper, operating two or three hand-fed jobbers, a Miehle flat-bed, folder, stitcher, power cutter, and flat-bed Duplex, the foreman has to plan his stone layouts, set the job, and lockup for the cylinder; has to know why folder and stitcher won't work better; and be able to repair them without spending the shop's good money. He also has to know why a sheet that has been over a gas flame on three runs shrinks and curls so badly that the register on the fourth run is terrible.

We handle three publications a month, and one other four times a year. One of the above jobs has several bleed cuts in each issue and at times I have had to figure my stone layouts to the point in order to eliminate as much juggling on the press as possible. Other times I have had to make up the forms so both cross-bars could be pulled after the form was locked on the press.

In outlining the plans for a thirty-two-page, 6 by 9 trimmed-size, booklet, Mr. Trebor failed to take in consideration one important item—the folder. The stone layout shown in his article would not fold right on our folder. Some folders take the low folio for gripper edge, but ours takes the opposite edge.

Mr. Trebor did not explain how he got the cross-bar in, but I presume he spread the form between the two bleed pages (4 and 6) and trimmed the surplus stock when the finished booklet was trimmed.

I would like to see more articles of this type in your publication.—CARL T. SATTERLEE, *Excelsior Springs, Missouri.*

Finding Your Costs

To the Editor: Edward T. Miller's article on "How to Find Your Costs Easily," in the February issue, seems to be the answer to the small printer whose reasonable excuse is "It's too much trouble." However, there is one point which is not clear in my mind. The author suggests taking plus 50 per cent added to labor as a basis upon which progressive additions are made for administration, selling, and profit. This works all right with our 9-H cost system when stock runs around the normal of approximately one-third of cost. But when stock is more than that it is out of line with our cost.

For instance, here is a job I've just checked: Five hundred handmade envelopes which cost, plus 10 per cent handling charge, \$16.50; wages, \$2.00. The cost by your method is \$27.42 while our cost sheet shows that it cost us \$21.35—a difference of \$6.07. There must be some answer to this which I have not been able to figure out and upon which enlightenment is sought from you.

The adoption of your method by the small printers of the country undoubtedly would raise the standard of printing. With your permission I would attempt to induce the small printers of El Paso to use it.—W. S. McMATH, *The McMath Company, El Paso, Texas.*

* * *

EDITOR'S NOTE: Mr. Miller's reply is as follows: "My article was intended to be only a *suggestion* as to how conditions for the small printer might be improved. Too many of them 'put the stock in at what it costs them' and attempt to make no profit at all, or even to make the stock bear some of the administrative expenses. Where you have a large percentage of stock and a small percentage of labor, the total amount of the sale is apt to be as large as if the percentages were reversed. The amount of the sale is the amount of your working capital which you are temporarily putting into the hands of, or

loaning to, your customer. I believe that the stock should help pay the administrative expenses.

"In my own business, I use the 1/4, 1/6, 1/8 fractions, regardless of the amount of stock up to \$100 of stock. Over that amount of stock competition compels me to reduce the fractions to 1/5, 1/7, 1/9. By a little experimenting with one or two sets of fractions in your own case, you will finally find the ones that are best suited to your business."

Function of Printing

To the Editor: Very naturally I was greatly interested in the recent Bulletin of the Society of Typographic Arts, and in your editorial comment upon it in the April INLAND PRINTER. I must, of course, agree with Mr. Nichols' belief that modern designers of all products—including printing—should keep their work fresh and constantly changing, in the belief that a larger share of reader attention is attracted by something new and different.

But, when the functional success of any product is endangered by changes in its appearance, made solely for the sake of change, we transgress, I believe, the fundamental dictum governing modern design. The functioning of print is governed absolutely by optical possibilities and limitations which do not change.

Because of this, I would take issue in a friendly way with Mr. Nichols for making lines too long to be read with ease and in so decreasing their visibility by printing a light-faced type in light blue ink on a white paper. I think, also, that printing large figures in red over a list of names sacrifices the legibility of the list in a way that is not functional.

The handling of heads on the last page of the Bulletin is more successful than on pages 2, 6, and 7, where the heads appear as footnotes, causing the reader unnecessary trouble to ascertain the content and authorship of the text.

The automobile radiator referred to by Mr. Nichols, which is constantly changing in design, would not stay long on the market if it did not circulate and cool the water satisfactorily. So, while I am heartily in favor of new and novel design, I think those of us concerned with the planning of printing must make sure that the human eye can easily comprehend the sense of the copy as it is printed on paper.

In pieces that are avowedly experimental, as is the Bulletin in question, I cannot take serious objection to the use of all lower case. If such a practice is to be tried, however, I should like to see it tried with every advantage of legibility in paragraphing, line-length, contrast of black and white, and so forth, so as to

show the composition up in its best light. An all-lower-case style will of course always show at its worst, to eyes trained as ours have been, in the setting of a list of proper names.—DOUGLAS C. MCMURTRIE, *Chicago, Illinois.*

Typographer on the Spot

To the Editor: I have just finished reading the April issue from "kiver to kiver" and, as usual, enjoyed it a lot. Especially did I enjoy your editorial, "Blind Leaders of the Blind." Nicely said!

Now, let's turn over to the colored insert by R. J. Bucholz (page 65) and see another blind man leading the blind.

Admittedly he did make *some* improvement, but as I see it there is plenty of room for more in his resets. He did very well with the "Type can Talk" but it is not entirely satisfactory, especially the bottom four lines. Had he thrown "H. O. Frewin" back flush to the left and put Typographical Craftsman on the same line, left the third line as is (except raised up to its proper place), pulled the last line over to the left even with the one above it, then the bottom part of his job would not look lop-sided as at present.

His "Evening Sermons" job is not so hot, either. To improve this job I would place the "on" in the same line with Religion and Health, same size type, making a full line. Then the "Dates and Titles of Sermons": Set similar to the original

Sixty-Seven Years At It

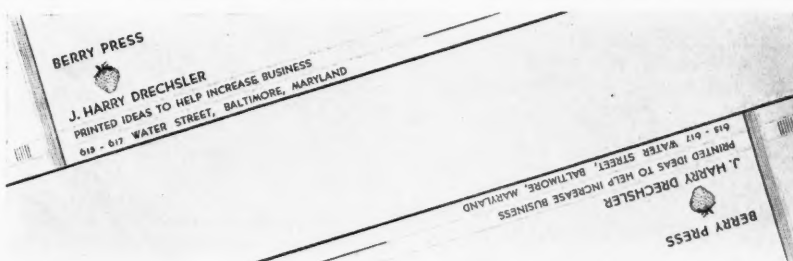
To the Editor: Enclosed check is for another year's subscription to the best magazine published for the printer. What I mean by the best is that there is always to be found in its pages something of value to inspire a printer and cause him to strive for better production of work coming into his shop. No printer need lack the power to create worthwhile ideas when he has THE INLAND PRINTER at his elbow for reference.

I believe that I am in a position to know, because I have been in the printing business for sixty-seven years, and a subscriber and true reader of THE INLAND PRINTER almost from the time it was first issued by the late Mr. Shepard.

Next week, March 18th, I will reach the seventy-ninth year of a short and happy life. I have been married three times, and am still vigorous and active, producing my own work, creating, planning, setting the type, locking the forms, selecting colors, working off the job, sending it out to induce advertisers to use printing for the purpose of inducing more people to use their products.

Age has nothing to do with the production of worthwhile printing until the producer is six feet under the ground. Why such a howl about seventy years of age? The howlers do not know what they are talking about.

Take a look at the enclosed blotter; it reads right when it is top up or bottom up



Two-way, peach-colored blotter from a Baltimore printer who's still going strong at seventy-nine

job, except leaders from date to subject, throwing all subjects flush to right, thus avoiding the ragged appearance.

The spots for improvement on the jobs on the first page of the insert (resets) are so obvious they scarcely deserve comment. I fully appreciate the size of your job and realize that if you were about fifteen or twenty men rolled up into one super-man, probably a great many things would be done differently.

Incidentally, I am going to make an effort to get a part of that \$175 cash from the O.K. Light Type Foundry. It has been a long time since I entered a competition, but I shall get in on this one.—W. F. MELTON, *Chicago.*

—you just have to read it every time you handle it. The design of my letterhead is also used on the billheads, blotters, and memo sheets. Take a squint at the few other small items enclosed. Would you think that they are the product of a seventy-nine-year-old printer? I've just been looking through an 1898 INLAND PRINTER and found a corking good idea for a memorandum pad! . . . Here's hoping you had a wonderful trip across the deep, and will continue to improve the magazine as each succeeding year comes around. Count me in as a faithful reader, one who looks forward to receiving your inspiring journal regularly every month.—J. HARRY DRECHSLER, *Baltimore.*

'CLAMOR FOR MORE'?

A letter from the designer of the S.T.A. Bulletin which was reproduced, and severely criticized from a typographical standpoint, in our last issue

● Last month's editorial, "Blind Leaders of the Blind," evidently was mistaken in some quarters for an attack on the Society of Typographic Arts of Chicago itself. That the "attack" was directed at a specific typographic lapse, and not at the aims or productions of the group as a whole, will be apparent to anyone who has followed THE INLAND PRINTER during recent years. Many excellent specimens of the group's work have been reproduced; S. T. A. lectures and exhibitions have been reported.

Our criticism was leveled solely at a specific issue of the Bulletin, of which Mr. Nichols states: "It deliberately breaks a few old and cherished typographic ideas to gain a better [?] point—that of commanding attention." Mr. Nichols also states that "young young men will acclaim new thoughts and clamor for more." If the Bulletin in question really does represent "new thoughts," the tenor of the clamor can be judged from the following excerpts from unsolicited letters to the editor of THE INLAND PRINTER.

EVERY FAULT

"Even the one-color reproduction shows that the job has just about every fault one can imagine."—*a New York Editor.*

TO THE POINT

"Your editorial in the current issue regarding the S. T. A. Bulletin was right to the point. I felt the same way about the Bulletin as you did. You gave it to them with a frankness that was admirable. Good work! Keep it up!"—*a Chicago Printer.*

OCULISTS' HARVEST

"I want to extend my congratulations on your constructive criticism . . . It is indeed fortunate for those who read (and their number is legion) that neither the masters of old nor of the present resort to such 'Modernistic' or 'tricky' typography. If they did, the doctors and oculists would certainly reap a harvest.

"Maybe I am a bit old-fashioned, but I still believe type is meant to be read."—*a Philadelphia Art Director.*

THREE CHEERS

"Three rousing cheers for you! I have read your article, 'Blind Leaders of the Blind,' and I sincerely approve of the entire editorial. When I saw the mailing piece in question I had exactly the same reaction that you had. I believe in Modernism, properly interpreted, but the piece that the S. T. A. put out can only be described as a typographic abortion. It is made doubly bad by the fact that the Society sent it out over its name.

"I am glad that you took them to task and I hope that they will profit from your remarks."—*a Chicago Typographer.*

TO THE EDITOR: I wish to bring to your attention the entire contents of my article which appears in the first S.T.A. Bulletin, including the last line which you so cleverly omitted from the original text in your editorial in the April number of THE INLAND PRINTER. It reads as follows, the omitted line appearing in italics:

"Ask any of your friends to describe the radiator in his home and he may find it impossible to do. Ask him to describe the radiator of his new automobile and he can draw a perfect word picture of it. There is nothing unusual about these reactions. The radiator in his home, through its relatively few physical changes, has become so much an accepted part of his life that he hardly knows it is around, unless, of course, it either blows up or the furnace dies down.

"The radiator of his car, however, takes on a new appearance every year. One year it appears in black. The following year it appears in chromium. Another year it has horizontal grills, to be followed by vertical ones. It is the change that attracts and retains his attention. It shocks him out of his accepted routine. It sells him a new car.

"This issue of the S. T. A. Bulletin is designed to startle those who receive it into examining it longer and reading it thoroughly. It deliberately breaks a few old and cherished typographic ideas to gain a better point—that of commanding attention. Young young men will acclaim new thoughts and clamor for more. Old old men will wag their heads and in grumbling tones speak of the good old days and rules, yearning for more. *But young-old men wisely re-design their 'radiators' often assuring themselves of the attention of the public and the sale of new ideas.*"

I am quite sure that the Thomas Edisons, Henry Fords, Frank Lloyd Wrights, and many other young-old men would not object to the efforts of any man who tried to stimulate new thought, but I knew that the J. L. Fraziers would. However, I did not think that those of the latter group would be so indiscreet as to use the tactics commonly resorted to by yellow journalists, in an effort to injure those with whom they disagree.

There is nothing "smart alecky" in any part of the above article when printed in its entirety.

Your attack upon the integrity of The Society of Typographic Arts is most unforgivable. No organization, to my knowledge, has done more than the S.T.A. in the encouraging of meritorious work in the graphic arts. As a result of its activi-

ties, the Society's membership is constantly growing, its exhibitions are improving yearly and the attendance at the annual lecture series has jumped from a mere handful to an audience of more than 450 persons, necessitating the use of Fullerton Hall at the Chicago Art Institute to accommodate them.

It is not the intention of the S.T.A. Bulletin to offer only one side of any story or to close its door to new thought. The designers who so generously contribute their talents to each succeeding issue will be chosen for the quality of their work and not for the rules which they may choose to follow. As a result of this policy, the next number, now ready for the press, comes from the able hand of Rodney Chirpe, long known for the distinctive quality of his work. Chicago has been urgently in need of a publication which would make an unbiased report of its progress in the graphic arts.

It has been my conviction that no part of art is more restricted to the narrow boundaries of traditionalism than that known as printing. The well intended, but thought-destroying rules which are imposed upon the modern printer have threatened to demote him from the rank of artizan, which is his natural heritage, to that of a mere printing mechanic. The only chance he has of regaining his "freedom of speech" is through the efforts of designers who refuse to be conformists.

I may never produce an outstanding work of any art, but I shall never surround myself with the rules which remove all possibilities of doing so.

In the interest of progress, it would be better to have the wide-awake leading the wide-awake. But if we are, as you state, being confronted with the blind leading the blind, let's choose that over the dead leading the dead.—DALE NICHOLS, *Glenview, Illinois.*

● *Editor's Note:* Like the S. T. A. Bulletin, this publication does not wish to "offer only one side of any story or close its door to new thought." We are glad to publish Mr. Nichols' letter; and, at the same time, are frankly pleased that the other letters we have received definitely approve of our criticism. See "Open Forum" for additional comment.



France Gets Price List

• The Federation of Master Printers has published a detailed price list containing the cost prices and selling prices for composition, press-work, and the like. This price list was originally published in Metz in 1923 by the local association of Master Printers. It has now been reprinted by L. Danel, Lille, for the purpose of serving as a guide to the price policy of the printing trade in the whole of France. This publication is regarded as another indication of the successful efforts of the Federation of Master Printers, under the efficient management of Robert Satet since 1935, to promote united action of the printing trade in the whole of France in matters of common interest. Little contact was maintained before 1935 between local associations of Master Printers, many of which did not even belong to the Federation.

German Trade Groups Organize

• Industrial printing concerns that employ twenty or more persons, and all printing concerns connected with a publishing business are organized in trade groups under the Confederation of Paper and Print, but the handicraft printers employing less than twenty persons have been organized in guilds which are not controlled by the Confederation. The Minister for Economic Affairs has now decided that the guilds shall be controlled by the Confederation, so that now the printing and allied trades are organized in one Confederation. The president of the guilds has been appointed vice-president of the Letterpress Trade Group and the German Federation of Master Printers, while the president of the Federation of Master Printers, Albert Frisch, has been appointed vice-president of the guilds. This arrangement is generally considered to be a very satisfactory solution in the interest of the printing trade as a whole.

English Printers' Annual

• The Master Printers' Annual for 1937, edited by the president of the International Bureau, R. A. Austen-Leigh, has just appeared with the usual wealth of information. Important additions have been made to the international section by rewriting the details of the ever-changing regulations and conditions in the printing industry of many countries. Interesting data on the printing trade in Japan are given for the first time. The section devoted to labor agreements in Great Britain contains all the latest amendments and additions. Pages dealing with printing schools have been considerably amplified. There are portraits of John Crowlesmith, president of the British Federation of Master Printers, and of Francis Herbert Bisset, director and secretary of that Federation. The annual also contains a complete list of the names and addresses of the officers and members of the

British Federation of Master Printers. The contents of this remarkable volume are such as to make it of great importance to many people engaged in the printing and allied trades, not only in Great Britain, but in other countries as well.

The publishers are Spottiswoode Ballantyne and Company, Limited, 1, New Street Square, London E. C. 4.

"Klimsch Annual" Well Received

• The "Klimsch Annual" may be regarded as the German equivalent of "Penrose Annual." Volume 1937, appearing recently, contained many interesting articles in connection with printing. The subject of typography is fully dealt with in several articles, and Heinrich Jost compares German typography with typographic tendencies in other countries. Twelve printing-trade schools have supplied specimens of their work for this volume. The progress of natural-color photography in America and Germany is reviewed by two experts. Many technical details of value to letterpress, offset, and gravure printers are described. The volume is indeed very instructive. There are 296 pages of text matter and eighty specimens of work. The publishers are Klimsch and Company, Frankfurt-on-Main, Schliessfach 113.

Forty-Hour Week Discussed

• Employers and employees of European printing and allied trades met in Geneva to discuss the possibilities of reducing internationally the hours of work in such trades from forty-eight to forty hours a week. No resolutions were passed, as the object of the conference was merely to examine the problem in preparation for the next International Labor Conference at Geneva in June, 1937. The usual arguments were put forward. It was protested that any general reduction of hours without a corresponding reduction of the weekly wage rates was impossible from an economic standpoint. It was also claimed that the proposed reduction would necessitate the employment of 20 per cent more workers, whereas that proportion of skilled labor was not available.

Meanwhile, France introduced the forty-hour week for the printing and allied trades on February 1, 1937. Trade unions in Great Britain also were demanding the forty-hour week, but the employers refused to consider the demand.

Hungarian Encyclopedia of Terms

• An encyclopedia of printing-trade terms in the Hungarian language, 6 by 4½ inches, in a gold-blocked cloth binding, contains over five hundred pages of interpretations of printing-trade terms! Few other countries possess a similar book of references. Evidently Hungary desires to excel at the forthcoming International Congress of Master Printers at Budapest.

Employment in Great Britain

• The estimated number of insured persons employed in the printing, publishing, and book-binding trades in Great Britain and Northern Ireland was placed at 280,480 at the end of July, 1936, as against 277,420 at the end of July, 1935. The figures issued by the Ministry of Labor with regard to unemployed men registered as applicants for work in the printing trade at the employment exchanges in Great Britain were 5,051 in September, 1936. The nearest comparison obtainable for a similar period in 1935 was 6,176 in July.

South Africa Enforces Discipline

• The spirit of coöperation behind the Supply House Agreement in South Africa has become a very effective instrument in enforcing discipline among members of the Federation of Master Printers. There is also an agreement with the Typographical Union which prohibits members of the Typographical Union from working for an unassociated employer or even for a member of the Federation who is under temporary suspension.

Backed by these powers, the Federation is having very little difficulty in securing adherence to the rules and by-laws of the organizations, including adherence to fair prices based upon the costing schedule.

Hours, Wages in Hungary

• On May 17, 1936, an Act was passed restricting hours of work in the printing and allied trades of Hungary to a maximum of forty-eight hours a week. On February 28, 1937, the Government decided to fix minimum wages in the printing and allied trades of the Chamber of Commerce district of Budapest, but it is expected that the minimum wages will soon be fixed for the whole of Hungary. These minimum wage rates are below the existing rates agreed upon in the organized printing industry—15 per cent below for skilled workers and 25 per cent below for unskilled labor.

Gutenberg Celebration in 1940

• In three years (1940) the invention of printing from movable metal types will be just five hundred years old. Plans for fifth-centenary celebrations in Germany are well under way, according to a bulletin from Dr. A. Ruppel, director of the Gutenberg Museum at Mainz, which is claimed to be the native town of Johann Gutenberg. "A world-wide appeal," states Doctor Ruppel, "from this center of printing will, no doubt, induce the governments of all nations to participate in this great festivity. Universities, academies, and scientific associations will gladly range themselves on the side of those who pay homage and deep veneration to the genius of Johann Gutenberg."

The Month's News

Brief mention of persons, products, processes, and organizations; a summary of printing and allied-trade events and comment that covers the past, the present, and the future

National Labor Relations Act

Under the heading, "Wagner Act Decisions Need Not Affect Your Organization," and the sub-heading, "Independent employees may continue their present relations, they are not required to join or pay dues to any labor organization," the March-April, 1937, *Bulletin* of the Employing Printers Association of America Incorporated calls attention to the fact that while "The Supreme Court of the United States has upheld the National Labor Relations Act, commonly called the Wagner Act, and has held that it applies, generally speaking, to manufacturing, whether it will be so held in any particular instance will depend upon the facts in each case."

"The immediate concern of every independent employer, therefore, is whether or not this act applies to his business and thus affects him and his employees," the *Bulletin* continues. It is stated that there will undoubtedly be further decisions of the Supreme Court from time to time which will assist the employer in determining whether or not he comes within the scope of the act. "Nothing in the act," it is stated, "compels or requires any employee to join a labor union, or to pay dues, fees, assessments, or other exactions into the union treasury if the employee prefers not to do so." Also, existing independent employment relations need not be disrupted or altered in any way if all or a majority of the employees in a plant prefer to continue under such a mutually satisfactory arrangement. While the law protects employees in the right to bargain collectively, if they desire to do so, such employees have the right, if they elect, to adhere to their individual status and may do so by merely refraining to join in any movement for collective bargaining."

Bringing out the point that individual workers should not become panic-stricken or rushed into any decision that may prove detrimental to their interests, the *Bulletin* calls attention to the fact that "in all probability, unless it is shown that an actual majority of the employees of a plant or of a particular department are in favor of holding an election to choose representatives to deal with their employer, the National Labor Relations Board through its regional office will not conduct an election. If, however, a majority of the employees in a plant or department request an election, in all probability one will be ordered by the National Labor Relations Board and conducted by agents of its regional board. In such an event, the representatives chosen by a majority of the workers will become the exclusive spokesmen for all the employees in the plant or other appropriate unit."

Then it states that "even though the representatives of the majority bargain for minority groups as well, workers in such minority group may remain free from membership in any or-

ganization and need not contribute dues, fees, or the like, for its support."

The article then cautions that before entering into negotiations with any person claiming to represent his employees, the employer should demand and receive proof of such authority. "The employer," it is stated, "retains the right to hire and discharge a worker on any ground except that which pertains to the worker's right to be a member of a labor organization of his own choosing. An employer may not discharge or discriminate against a worker because of his membership in a labor organization."

Bromwell Ault Heads IPI

Newly elected president of the International Printing Ink Corporation is Bromwell Ault, according to an announcement made by du Val R. Goldthwaite, new chairman of the board of Interchemical Corporation and president of IPI since 1932. H. A. Smith, R. W. Smith, and U. G. Frondorf continue as vice-presidents.

This announcement comes at the time of the organization of IPI's parent company, Interchemical Corporation. The company's program of research, it is stated, has broadened the firm's interests and made a new name desirable.

T. Frank Morgan on Cruise

T. Frank Morgan, first vice-president and general sales manager of the Lanston Monotype Machine Company, Philadelphia, accompanied by Mrs. Morgan, sailed aboard the Canadian Pacific liner *Empress of Australia* from New York City on April 6, for a twelve-day cruise to the Caribbean.

Mr. Morgan joined the sales forces of the monotype company in November, 1919, after spending a number of years in the Government Printing Office at Washington, D. C., where he started as a young man and worked his way through one promotion after another until he held the position of superintendent of work. While with the G. P. O. he attended George Washington University, graduating with a degree in Law, after which he helped in the organization of one of the city's most substantial savings banks and became its vice-president. His executive ability and extensive knowledge of the printing business carried him steadily forward with the monotype company and in 1925 he was made general sales manager. In 1928 he was elected a vice-president of the company, in 1931 first vice-president.



T. Frank Morgan, first vice-president and general sales manager of the Lanston Monotype Machine Company, Philadelphia, photographed with Mrs. Morgan aboard the Canadian Pacific liner *Empress of Australia*. Mr. and Mrs. Morgan left New York City on April 6 for a twelve-day Caribbean cruise

Chicago Printers Talk Costs

An enthusiastic mass meeting of Chicago printers was held on Monday evening, May 3, in the Chicago Civic Theater, six hundred being recorded as present. This meeting was the culmination of a campaign carried on during the past month or over, the purpose of which was to arouse the printers of the city and surrounding area to the necessity of giving careful consideration to increasing the prices secured for their product, inasmuch as they are forced to pay more for all the materials they use, and all their other expenses as well as taxes have been increased proportionately.

The meeting was called to order shortly after seven o'clock by the president of the Chicago Graphic Arts Federation, George F. McKiernan, who in a few opening remarks explained the purpose of the meeting, then introduced the other officers and the directors of the Federation. Following the preliminary proceedings interviews, based on the radio style of questions and answers, were held with several of the suppliers of the city: Sherman Ruxton, of the International Printing Ink Corporation, representing the inkmakers; Carl G. Bingham, of Samuel Bingham's Son Manufacturing Company, president of the National Roller Makers Association; George F. Mueller, president of the Western Merchants Association; and R. S. Swan, western sales manager of the Champion Paper and Fibre Company, representing the paper mills. Each of these suppliers was asked a number of questions, among them, "How does the price of your product at present compare with the price in 1936?" "Has your cost of doing business increased in 1937, and Why?" "Has the cost of your materials increased in 1937?" "When did you make your first price increase in 1937, and Why?" "How do you find competition?" "In your dealings with printers do you find them conscious of changed conditions?" "What do you think printers should do in view of their increased costs of materials and higher costs?"

These interviews brought out the fact that costs of materials have been increased, percentages being given to show the amounts of the increases, also that the suppliers have had to face increased costs of operation as well as increased taxes, and the necessity of increasing the prices received for the printed product in order to offset these increased costs was brought out forcibly and in a dramatic manner.

The second part of the mass meeting brought out demonstrations to show how printers should explain to their customers the necessity for increasing prices of their product. First, two of the members, Martin W. Bazner, of The Bazner Press, acting as a buyer, and H. G. Knowlton, of Shattock & McKay Company, acting as the salesman, using a broadside job on which the price had been increased, demonstrated how the problem should be handled when a printer calls on his customer with an increased price on a medium-size job. Second, an unusual sales presentation, with Kenneth G. McKiernan, of George F. McKiernan and Company, acting as the big buyer, and Paul Bowman, of Runkle-Thompson-Kovats, appearing as the salesman, demonstrated how a printer should handle the refusal of a job of printing that is too large or otherwise not suited to his own equipment. The salesman was offered a broadside which he frankly acknowledged was too large to be handled on his firm's equipment and advised the buyer to give it to some other printer who was better equipped to handle it, explaining at the same time that he would be glad to handle any other business for the buyer that came within the range of his firm's abilities.

Third was a typical small job of printing, and here Max Leonhart, of Frank W. Black and Company, acting as the salesman, with Richard A. Mayer, of Mayer & Miller Company, as the buyer, explained why the price of a price list should be increased. The buyer, naturally could not see why there should be an increase on the job as the type was kept standing, but the salesman brought out the fact that the buyer was having the price list reprinted for no other reason than that all of the prices throughout the list had to be increased, and turned the argument to his own advantage as an example of why his own prices had to be increased.

The entire evening's program was summed up by the president of the Federation, George F. McKiernan, who also summed up the campaign that had preceded the mass meeting, and gave a summary of the reasons why printers should increase their prices to their customers. A vote was then taken on whether the campaign should be continued, and those present having been made distinctly "increased-price conscious," the vote was practically unanimous in favor of continuing.

Linotype Executives Feted

Nearly all of the Mergenthaler Linotype Company officers, agency managers, and other executives gathered at a dinner party held at the Engineers' Club, New York City, on the evening of Thursday, April 22, for the special purpose of honoring one of their number and bidding bon voyage to two others. F. C. Van Schaick, special representative of the president of the company, was the one honored, the party marking his thirty-sixth anniversary with the manufacturers of the linotype. The two who received special bon voyage wishes were George W. Mattox, vice-president of Linotype do Brasil, and Reginald W. Orcutt, the Mergenthaler vice-president for overseas, who were sailing for South America and for Europe.



F. C. VAN SCHAICK

Joseph T. Mackey, president of the Mergenthaler company, delivered an address during the course of the evening; Harry L. Gage, vice-president in charge of sales, acted as toastmaster. A special presentation was made to Mr. Van Schaick, consisting of a copy of Dana's "Two Years Before the Mast," a volume designed and printed in a limited edition by the Grabhorns, of San Francisco, California, and inscribed by all those present at the dinner, the presentation being made by Harry W. Porte, who succeeded Mr. Van Schaick as manager of the company's San Francisco agency.

● Our frontispiece for this issue of *The Inland Printer* presents a rather unusual subject, the title, "Scram . . ." being especially appropriate; and it also presents an exceptionally good example of four-color offset printing on a rough-finished stock. The subject was reproduced from a full-color oil painting, the work of Harry W. Slater, of Gray-Garfield-Lange, Incorporated, Detroit, the offset printing being done by John Bornman and Son, printer, lithographer, and binder, of Detroit, Michigan, on two two-color presses at the rate of four thousand an hour. The yellow and black were run first, followed by the red and blue. The subject was reproduced by dot etching, photo-composed and deep etched.

It will be noticed that there is an almost entire absence of mechanical dot formation, due partly to the antique character of the stock, which casts a veil over the entire surface giving it atmosphere and the third dimension, two qualities which are impossible of achievement on a flat smooth paper.

The oldest commercial printing concern (1859) in the city of Detroit, John Bornman and Son has made an envia-

ble reputation for high-class color work, both letterpress and offset. Starting in a small way and growing gradually, the organization changed its location several times to secure additional space for needed expansion, until in 1911 it built its present four-story building. Occupying only two floors of the new building at first, the company took over more and more space until it now utilizes the entire building.

John Bornman and Son, too, has kept pace with the times, and as new developments arose and it was found they would enable the company to increase and improve its service to customers they were adopted, and thus the company has passed through the stages of the old wood cuts and hand composition to photoengraving, color-process printing, and the more rapid methods of mechanical composition. In 1926 it was decided that offset lithography should be added as another means of enabling the company to offer its customers a wider range of service, and in the development of this work the company has kept up with the progress made by the process, a fact evidenced by the work done on this frontispiece.

Newspaper Awards Announced

The Francis Wayland Ayer Cup, offered by N. W. Ayer and Son, Incorporated, to the daily newspaper which in the opinion of the judges is the most outstanding for typographical excellence, has been awarded to the Los Angeles Times. The cup, it is understood, becomes the permanent possession of the newspaper winning it three times. In addition to the cup, the Los Angeles Times also receives first award among the newspapers having circulations of more than 50,000, of which there were 130 entered. Second award in this class went to the New York Herald-Tribune, and the third award went to the Des Moines Tribune.

For papers of from 10,000 to 50,000 circulation, of which there were 365 entered, first place went to the Miami Herald, Miami, Florida; the Glendale News-Press, of Glendale, California,

The Los Angeles Times, one of the "modern" papers, used sans-serif headings set flush with the left of the column, while the Glendale News-Press dispensed with column rules and used headings set flush in sans-serif type. The Glendale paper also used blue ink in its title and one first-page headline, while the Des Moines Tribune printed a first-page "art ear" in red.

Reducing Cost by Pre-Makeready

The advantages of pre-makeready, of using precision methods for testing plates and forms before they are sent to press, and thereby saving time and cost in makeready after the form is on the press, have been well presented in a new booklet—sixteen pages, self cover, 8½ by 11—carrying the title "Hacker Test Presses," and issued by the Hacker Manufacturing Company, located in Chicago.

Atlanta Points the Way

A small but highly effective booklet, 5½ by 3 inches in size, containing forty pages and cover comes from the Industrial Bureau of the Atlanta Chamber of Commerce, Atlanta, Georgia, bearing the title, "Facts in Figures About Atlanta." The cover, both back and front, is printed the narrow way of the sheet, from reverse plates in black over the yellow stock, the front carrying the title with a sectional map showing Atlanta's location, and the back and general design incorporating the words, "Crossroads of Transportation—Atlanta." The inside, printed the wide way of the pages, contains a considerable amount of information pertaining to the city, including statistics of population, characteristics of population, comparative statistics on Southern cities, transportation facilities, distances from Atlanta to principal cities, and so on, covering



Newspapers taking first, second, and third awards, respectively, in the Seventh Exhibition of Newspaper Typography conducted by N. W. Ayer and Son, Incorporated, in the Ayer Galleries, Philadelphia. In addition to first place, the Los Angeles Times won a trophy for typographical excellence

took second place, and the Hartford Courant, of Hartford, Connecticut, took third place.

There were 1,006 papers entered among those of less than 10,000 circulation, and in this class first place was awarded to the Evening Tribune, of Hornell, New York; the Daily Mining Journal, of Marquette, Michigan, being selected as second, and the Cape Cod Colonial, of Hyannis, Massachusetts, being third.

This is the seventh annual exhibition of newspaper typography held under the sponsorship of N. W. Ayer and Son, Incorporated, and a total of 1,501 papers were entered. The cup awarded this year is the second to be offered since the exhibitions were started in 1931, the first cup becoming the permanent possession of the New York Herald-Tribune last year after it had been awarded to that paper three times. All entries this year were confined to issues of Thursday, March 4. The judges making the awards were B. C. Forbes, publisher of Forbes' Magazine; Arthur Robb, executive editor of Editor & Publisher; and William A. Kittredge, typographer of R. R. Donnelley and Sons Company, Chicago.

A new trend in newspaper typography, it is stated, was evidenced by the judges' selection of two newspapers which have modernized their dress and two which were printed in colors.

"No printer today would think of waiting until forms reach the pressroom to read proofs and correct typographical errors," we read on the opening page. "Yet most printers today do wait until forms reach the pressroom before correcting mechanical defects and dimensional errors in type, plates, and plate mounts. That is the reason for makeready. Makeready for those errors is necessary unless they have been checked out in advance." And the object of this new method of checking out dimensional errors in advance, of inspection, test proofing, and pre-makeready, it is stated, is to save the time of the production presses. In other words, to have the forms prepared for printing before they reach the production presses, and thereby make greater production possible through reducing the standing time of production presses.

Uses of the Hacker test presses for test proofing and makeready of blocked plates, and for advance underlay of patent-base electrotypes, for advance line-up and register of small forms or sections of large forms, are fully described in a manner that should give printers good ideas for reducing cost and increasing efficiency through advance inspection and pre-makeready. Copies of the booklet may be secured by writing the company, direct or through this journal.

practically every factor entering into the industrial and civic activities of the city. Emphasizing the various points brought out in the statistics is a number of charts, presenting a graphic picture of the city's position and the advantages it offers. A bird's-eye view of the city appears on the center two-page spread.

Here is another suggestion for printers, following up several others we have given previously in these pages. Every town or city, large or small, could well use some printed matter to publicize itself and the advantageous features it has to offer, or otherwise boost its interests and let the rest of the country know of its existence. And the alert printer could with a little exertion study a number of suggestions that he could present to the civic and industrial leaders of his town or city. Of course the understanding would be that he, the printer who offered the suggestions, would be the one to do the printing. It is the constant study and development of such suggestions that enables the printer to get out of the competitive class of work. The printing need not be elaborate, and the size of the city would naturally govern the amount of expense put into the job, but it should by all means be well printed—a credit to the city it represents and to the printer behind the job.

Chicago Fathers and Sons to Meet

Plans have been under way and are practically completed for a rousing Fathers and Sons night for the printing and allied trades of Chicago. Under the joint sponsorship of the Printers' Supplymen's Guild of Chicago and the Chicago Club of Printing House Craftsmen, invitations have been extended to unite in the meeting at the Medinah Club on Friday evening, May 21. Included in the invitation are all the graphic arts organizations in the city: the Chicago Graphic Arts Federation, the Old Time Printers' Association, the Chicago Employing Photoengravers Association, the Lithographers Club of Chicago, the Employing Electrotypers' Association, Society of Typographic Arts, Western Paper Merchants Association, Calumet Ben Franklin Club, North Side Printers Guild, Chicago School of Printing, Chicago Ink Makers Association, the Chicago Trade Typographers' Association, and other organizations.

Committees have been working intensively on the program and other plans under the direction of L. R. Tompkins, president of the Supplymen's Guild, and De Witt A. Patterson, president of the Craftsmen. Many features of interest to both fathers and sons are being arranged, including talks by outstanding leaders in several different fields and a "sizzling" program of entertainment.

Recognize Unions

Following negotiations between representatives of the McCall Corporation, and the International Printing Pressmen and Assistants Union and the International Typographical Union, an agreement was reached whereby the McCall Corporation extends recognition to the two unions for the purpose of collective bargaining. Representing the corporation in the negotiations was W. S. Robinson. William McHugh represented the pressmen, and Francis G. Barrett the Typographical Union. Included in the terms of the agreement was provision for the presentation of a contract covering wage and working conditions.

Dayton Plant Expands

The construction of a large two-story office building, and the extension, to double its size, of the new modern press building which was occupied only three months ago, are among the plans for expansion which have been announced by the Standard Register Company, of Dayton, Ohio, manufacturer of continuous business forms. Contracts have been awarded to the Austin Company, of Cleveland, which designed and built the press building, which incorporates an unusual architectural design due to the use of glass block throughout the monitors, and continuous roof ventilators to facilitate natural ventilation in the plant.

The two-story-and-basement office building will have rounded corners and continuous horizontal

zontal runs of steel sash intercepted by tall vertical panels of glass block, which will develop further the distinctive modern note achieved in the new press building. It will be equipped with a complete summer and winter air-conditioning system, and will include an assembly room seating four hundred people, also an employees' cafeteria in the basement. Acoustic plaster treatment will be given all the private office ceilings and



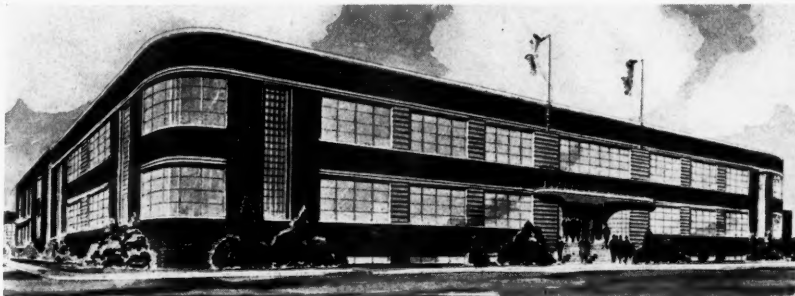
Permanent exhibit of printed specimens in the Swigart Paper Company's display room, Chicago

many of the general office ceilings, and the building will be equipped with indirect skylights for daylighting as well as artificial lighting facilities for general use.

The first- and second-floor window areas along the railroad siding at the west end of the office structure will be entirely enclosed with glass block. Also, glass block will form shafts thirty feet high flanking the rounded corners which will be enclosed with curved steel sash. Brick and reinforced concrete will be used throughout, and a total of 47,500 square feet will be provided in the office building, which measures 77 by 206 feet.

The new press-shop building, which now measures 150 by 180 feet, will be enlarged by an addition of approximately the same size, but will have a two-story section 150 by 102 feet to accommodate the collating department where the folding and assembly of the company's continuous-feed business forms will be concentrated. This structure will have an area of 42,000 square feet. Efficiency is the keyword.

The Standard Register Company is celebrating its twenty-fifth anniversary this year, having been organized in 1912 by John Q. Sherman, the present president. Headquarters of the company will be transferred to the new building about the first of September.



Plant designed by Austin Company, Cleveland, for Standard Register Company, Dayton, Ohio

Paper Company Displays Printing

Printers and users of printing in the Chicago area have been provided an excellent opportunity for securing ideas and suggestions for printed pieces through the new display room established by the Swigart Paper Company in connection with its Chicago salesrooms. The accompanying halftone shows one section of the room and gives an idea of the arrangement of

the display, which includes a large number of examples of printing, both foreign and domestic, from letterheads through the whole gamut of printed pieces. The display is changed from time to time as new examples are secured so that it is kept constantly up-to-date. The display room, or customers' room, as it is called, is at the service of all printers and users of printed products who are seeking new ideas or suggestions for display, arrangement, format, color, and other features for making their printed matter more effective.

I. T. C. A. Eastern Conference

June 4 and 5 have been selected as the dates for the Eastern District Conference of the International Trade Composition Association, according to an announcement made by Sol M. Cantor, president of the group. The place where the conference will be held is the Hotel New Yorker, New York City. Several speakers are scheduled on the program, among these being Lucian Bernhard, type designer and poster artist, whose subject will be "A Type Designer Looks at the Typesetting Industry"; Daniel Moscov, of The Wickersham Press, who will speak on "Why I Buy Composition, and What I Expect From My Typographer"; Joseph Kohan, lawyer, of New York City, on "What a Business Man Should Expect From His Business"; Robert L. Leslie, of The Composing Room, Incorporated, on "The Typographers' Opportunities for New Business." On June 5, Saturday evening, a dinner-dance will be part of the entertainment provided for the ladies.

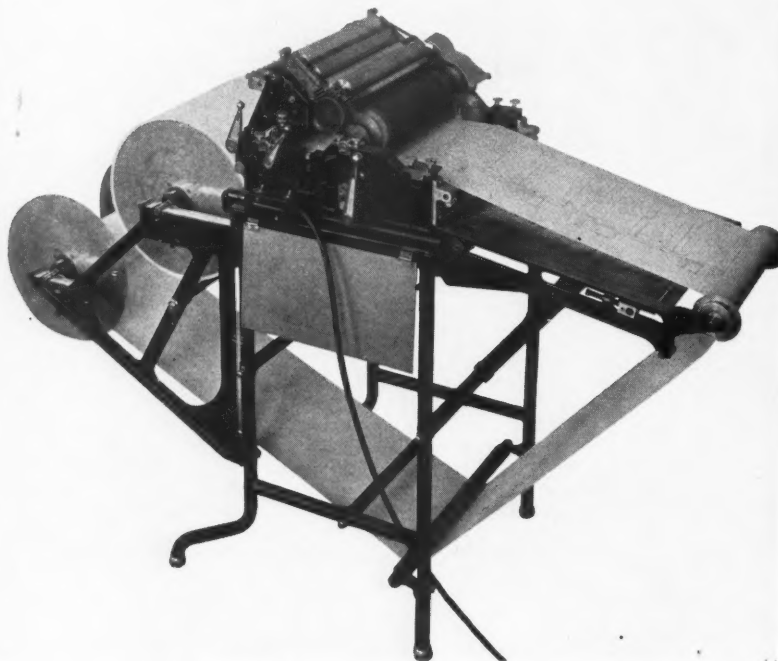
Sidney S. Bird to Chicago

Appointment of Sidney S. Bird as manager of the Chicago office of the Printing Machinery Company, Cincinnati, Ohio, has recently been announced. Mr. Bird has been associated with that organization for several years, working in connection with the Cincinnati office. He is a member of the Cincinnati Craftsmen's Club. His new appointment takes effect May 1.

WHAT'S NEW - - WHERE TO GET IT

ROLLPRINT is the name given a new automatic rotary press, small in size, requiring floor space of only 2 by 6 feet, and having a maximum printing area of 10 by 13 inches. Printing is from a small cylinder, the paper being fed from the roll and either rewound or cut to size and stacked. It will take rolls up to 11 inches

The press, it is said, will print about 10,000 feet an hour on the full web, or up to 1,000 feet of paper 1½ inches wide a minute, slitting at the same time. A four-speed transmission model is also available with speeds ranging from 5,500 to 11,000 revolutions an hour. Operates from lamp socket with one-quarter horse-



Automatic rotary press requiring floor space of only 2 by 3 feet. Printing area: 10 by 13 inches

wide. Printing, slitting, perforating, numbering, and rewinding, the makers state, can be accomplished in a single operation on continuous-roll work, and as many as ten rolls may be slit at one time and rewound. By changing printing cylinders and timing gears, various lengths may be cut, from 1¾ to 12 inches, by any width up to 11 inches. Two different colored stocks, it is also claimed, may be printed, numbered, perforated, and both sheets cut at one time and stacked, thus eliminating gathering from the job.

The press is simple in operation. Ink coverage is controlled by a visible micrometer gage showing the amount of coverage, which can be accurately increased or decreased. The entire ink fountain assembly is instantly removable, and the inking area is controlled so that only an edge, a central width, or the entire width, may be covered as desired. The pressure for various stock thicknesses is controlled by the turn of a screw, and another instant-nut adjustment regulates the form roll contact.

Flat rubber or thin metal plates may be used, the rubber plate being readily attached by pressing its adhesive back against the printing cylinder; and thin metal plates for halftones and line work are also quickly attached. All papers can be printed, also cloth, gummed stocks, tissue, dry wax, glassine, metal foils, and so on, and it will slit and cut up to eight-point index-card stock.

power motor. Complete details may be secured by addressing the Rollprint Press Company, 1709-1713 West Hubbard Street, Chicago, direct or through this journal.

A NEW CEMENT for fastening plates on either wood or metal mounts has been developed by C. S. Nelson, of Duluth, Minnesota, which, from its record of performance as described, offers a useful and simple method for mounting cuts without nailing or anchoring. It is called "Compo-Block Engravers' Cement," put up in half-pint cans, and will be marketed by the Compo-Block Company, West Duluth, Minnesota. Mr. Nelson gives us a description of one job—a catalog of stock cuts, of one hundred pages, some pages having as many as a hundred cuts on them. To reduce the time required for making up the pages of individual cuts, mortising, sawing, and justifying, and to avoid the possibility of workups on press, the cuts were removed from their original mounts and cemented on to paneled cherry blocks trimmed to the page size. This not only simplified the makeup, as many of the cuts had to be placed together, but reduced the time considerably. It also cut down the time for lockup, and for changing plates on press, and it eliminated underlays. No difficulty was experienced with workups in any part of the job. The cut numbers appearing under each cut were set on linotype slugs, trimmed down to the same height

as the unmounted cuts, then cemented in place under the cuts on the block. Tests were also made with cementing cuts on metal, and several hairline-center 6-point rules, trimmed down, were cemented on top and in the center of the cross-bars in the chase in order to provide guide lines for folding. These rules remained in place throughout the entire job, which amounted to approximately 160,000 impressions. Complete details may be secured by addressing the company, direct or through THE INLAND PRINTER.

LUDLOW TYPOGRAPH COMPANY, of Chicago, employs an effective idea in the latest showing of its type faces. It presents a portfolio of heavy gray rough-finished cover stock containing a number of actual specimens of printed pieces, ranging from small cards to blotters, booklet pages and titles, menus, announcements, business cards, note and letter headings, envelopes, and so on. All are printed separately on different papers and mounted in the portfolio, each piece being numbered; at the back is an index giving the type faces used, the Elrod borders and ornaments, as well as the name of the paper. Not only does it show to excellent advantage the possibilities of Ludlow composition, but it is a helpful piece in that it gives ideas and suggestions that can be adapted for use by the printer's customers. Information may be secured by addressing the company at 2032 Clybourn Avenue, Chicago, either direct or through this journal.

SALES AID is the name given a new line of distinctive cover papers manufactured by the A. M. Collins Manufacturing Company, Philadelphia. This new cover is an ink-embossed stock having a rich appearance and comes in nine colors—orange, buff, blue, yellow, brown, green, red, French gray, and black. It is made in two sizes, 20 by 26 and 23 by 35, in standard weight only. Sample books and complete details may be secured by writing the company at 226-240 Columbia Avenue, Philadelphia, direct or through THE INLAND PRINTER.

ARISTON is the name of a new type face the American presentation of which is being distributed by the Continental Typefounders Association, Incorporated, New York City. In light, medium, and bold, the Ariston is a "style script superlative in design . . . a graceful script on a sturdy body, with no overhanging letters and

*Ariston adds to
your Typographic
Resources*

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your Typographic
Resources*

*Ariston adds to
Typographic
Resources*

no joining hairlines." Continental believes that this type face "will be the leader in a new movement towards more restraint and beauty in advertising design and layout." Copies of the folder showing the face may be secured by writing the company, direct or through this journal.

FROM the Beckett Paper Company, of Hamilton, Ohio, comes a portfolio of specimens showing examples of printing done on the Beckett Offset which is furnished in seven colors and white. Some attractive suggestions for folders and other mailing pieces are contained in the eight samples included in the portfolio, and, as stated, they "show how pleasing are the results of simple treatments applied to the various colors," the samples being actual commercial jobs of the type which constitute the vast bulk of printing orders, and no attempt being made to exhibit elaborate and costly printing. All but one of the samples are printed by letterpress. Copies may be secured by addressing the company, direct or through this journal.

A PLAN of selecting color samples and specifying color for designers and printers is being offered through a new colored-paper service known as the Allcolor cabinet and Allcolor papers, recently announced by the Allcolor Company, 527 Fifth Avenue, New York City. The plan embodies colored papers, printed with printing inks so that the colors can be readily matched by the printer in actual production, these papers being contained in the Allcolor cabinets which are in two different sizes: a small cabinet containing sheets 3 by 5 inches in two drawers, one drawer having the warm colors and the other the cold colors; and a larger cabinet containing sheets 9½ by 14, the drawers being arranged one above the other. In the smaller cabinet the neighboring or harmonious colors are next to each other, and the complementary or contrasting colors are opposite each other in parallel drawers.

The paper is a standard plate paper of carefully selected weight to permit easy cutting, pasting, and folding for actual use in preparing

designs and dummies, only the most permanent inks available being used in the coloring of the papers; and the inks are specially formulated to permit the use of tempora color or drawing ink applied with either the brush or pen. Careful records have been kept, it is stated, according to a new system of color measurement employed by the International Printing Ink Corporation, so that each color can be reproduced accurately.

The new system, it is claimed, makes possible the easy selection of color plans before making final sketches by utilizing the small-size sheets, colors being chosen which are best suited to the design. The color scheme most pleasing to the eye, or which seems to demand most attention, can then be decided. The cabinet places 360 colors at the disposal of the designer, on which he can work with pen or brush in ink or tempora colors, and transparent water colors can be used on the lighter colors, so that comprehensive layouts, color plans, and dummies can be made with the knowledge that the colors can be matched by printing inks. Complete information may be secured by addressing the company at the address given, either direct or through THE INLAND PRINTER.

ADDITION of a new stationary-head router-planer to its line of machinery items has been announced by the J. A. Richards Company, Kalamazoo, Michigan. Said to be suitable for all sizes of printing plants, and moderately priced, the new router-planer has massive rigid-arm construction, ball bearings, balanced-armature motor, and high-grade balanced chuck holding drills and routing bits up to one-fourth-inch shank. The table will take care of full-page casts as the arm has a capacity of 8¾ inches, over half the width of the regular seven-column newspaper page. The straight-line table gage with screw adjustment makes it possible to rout between lines, make borders, or rabbet edges of a plate for tacking. The foot treadle is used only when necessary to raise the router out of the work. Adjusting nut and lock nut for height adjustment are provided, also a planer head for type-high planing. Complete details will be furnished upon request to the company.

George Keller With A.T.F.

The many friends of George R. Keller throughout the country will be interested to learn of his new connection with the American Type Founders Sales Corporation at the general offices in Elizabeth, New Jersey, where he will be engaged in sales promotion activities in con-



GEORGE R. KELLER

junction with the efforts of the general sales manager, Frederick B. Heitkamp. For years an active participant in printers' association activities, serving for two terms as president of the Typothetae-Franklin Association of Detroit; three terms as treasurer, one as vice-president, and one as president of the United Typothetae of America, George Keller was formerly associated with the Ockford Printing Company, of Detroit, in charge of the office and sales. Later he was with A.T.F. as manager of the Detroit branch, a position he held for about two and one-half years, leaving to go to the Wilson H. Lee Company, of Orange, Connecticut, where he was in charge of the plant, and during which time he was an active member of the New Haven Club of Printing House Craftsmen.

Craftsmen's Conference

Printing House Craftsmen of the Fifth District will gather at Indianapolis Friday and Saturday, May 14 and 15, for the Fifth District Conference of the International Association of Printing House Craftsmen. Plans have been laid by the Indianapolis club for the entertainment of visiting guests, also for educational trips, in addition to the conference program. Those who arrive early on Friday and carry their golf paraphernalia with them will have an opportunity to enjoy a tryout on a good course on Friday afternoon. In the evening there will be entertainment. For Saturday morning plant visitations have been scheduled and arrangements made to assemble for the conference educational program at half past ten, this to include the conference reports and reports of the latest printing and graphic arts activities in the cities included in the conference. Saturday afternoon will bring a visit to the Indianapolis Motor Speedway to see race drivers in elimination trials

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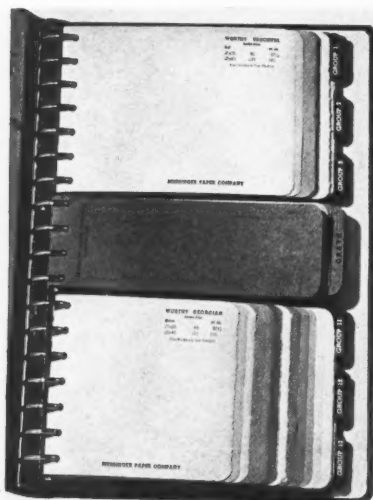
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There's consternation in camp when The Inland Printer fails to arrive! It's a good sign of reader interest, we'd say, when a subscriber goes to the trouble of sending a wire

Unusual Paper-Sample Book

One of the best ideas in paper merchandising we have seen has just been received from the Messinger Paper Company, Chicago. Assembled in a heavy one-and-one-half-inch ring binder, 9½ by 14½ inches in size, bearing the title "Messinger Covergraph," the samples are ar-



"Messinger Covergraph," ingenious paper-sample book issued by the Messinger Paper Company, of Chicago. Center section is color index

anged in three sections and completely indexed. As the book is opened the center section, up-and-down, consists of strips of these cover papers, 8½ by 2¾ inches, and arranged according to colors—grays, blues, yellows, greens, indians, browns, and reds. The top and bottom sections, each approximately 5¼ inches high, and numerically indexed from one to nineteen, contain larger samples of the cover papers grouped according to lines—Worthy Brochure, Worthy Roxburgh, Interlace, Daily Sales, and so on through to Gold and Silver. To choose a cover paper of a certain color, you refer to the central section, finding the range of shades, and after making the selection of the shade or tint desired, you refer to the larger samples for complete information as to size, weight, and so on. The whole makes an excellent display of the wide range of cover papers carried by the company, and is a highly useful addition to any printer's library of sample books.

Philadelphia Poster Exposition

Of unusual interest should be the New Poster International Exposition of Design in Outdoor Advertising, being held at The Franklin Institute, Philadelphia, and arranged by the Graphic Arts Section of that institution. Unique, in fact, is this exposition, bringing together, as it does, examples of posters from France, England, Germany, Italy, Spain, Poland, Russia, Hungary, Norway, Mexico, Switzerland, and other countries, with an American section which includes new poster designs for various industrial products submitted by invited American artists. The entire spacious Franklin Hall is devoted to a comprehensive survey of the later phases of poster design, and here, for the first time, the poster and poster publicity are given due and fitting recognition. Upward of three hundred posters are being shown, representing the most recent productions of the foremost poster artists of some sixteen different countries.

Novel effects in hanging, lighting, and placement of display screens add to the attractiveness and interest of the exhibits, the whole presenting a brilliantly varied and colorful ensemble which is fresh and daring. The aim of the New Poster Exposition is to offer a pictorial résumé featuring every phase of current poster activity and achievement; and, as has well been said, it shows that this machine age of ours in its myriad functions and facets already furnishes the motif, the subject matter of an altogether novel and stimulating art expression. The exhibits will be displayed April 16 to June 27.

Woodstock's Eightieth

The Woodstock Daily Sentinel, Woodstock, Illinois, published its eightieth anniversary edition on Saturday, March 13—an edition of eight eight-page sections and two six-page sections, bound together in a special cover of embossed cover paper. The *Sentinel* has done well in bringing out so many of the historical features of the city and county, reproducing photos of many of the early pioneers, also pictures of old business blocks and other views secured from the files of the Woodstock Public Library—pictures of scenes dating back to Civil War days and before.

The contents of the special issue are devoted mainly to the past rather than to the present, paragraphs being reprinted from early issues as far back as 1857, paragraphs pointing out that a civil war was in the making, others recording war news, others giving accounts of the city's part in the World War, and so on down through the years, all combining to present an excellent review of the city's part in the making of history.

The issue shows careful planning, a lot of work delving into past files and compiling the records of outstanding features of the city's early days and subsequent development. It also shows care in production, for the typographical arrangement is good, as is the presswork. Congratulations to the *Sentinel*, and best wishes for many more years of service.

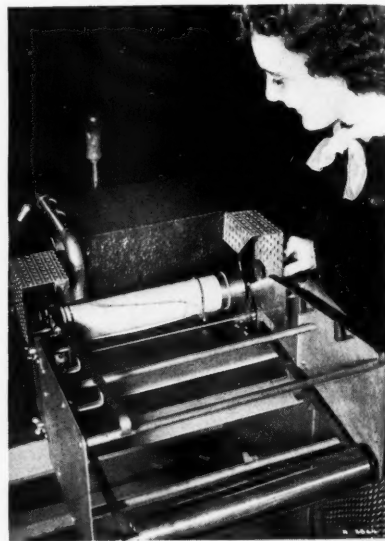
Color Samples by Telegraph

The possibilities of scientific research seemingly are unlimited, and the contributions of scientific workers to industry are constantly opening up new fields of development. Evidently another such contribution has removed causes for complaint regarding inability to match colors at a distance, for word comes from the International Printing Ink Corporation, of New York City, that its research colorists, using two new tools of science, are sending color samples, or, as they call them, "colorgrams," by telegraph.

"Colorgrams," it is said, represent the most accurate means of color transmission. Sending them brings into play the new facsimile service recently opened up to commercial use by the Western Union Telegraph Company, which transmits by telegraph any line impression such as handwriting, drawings, curves, and so on. Also utilized is the machine recently developed by the IPI Research Laboratories, called the recording photoelectric spectrophotometer, which is used for analyzing, matching, and standardizing colors.

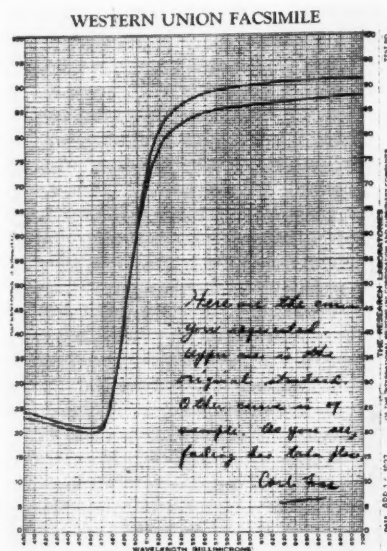
Invented at the Massachusetts Institute of Technology, the "Specter," as it is also called, has been found to be an analyzer much more precise than the human eye. It detects color variations that the eye, it is said, could never see at all, and it accurately distinguishes between more than two million different colors. The Specter, through a complex photoelectric system, in four minutes' time can chart on a sheet of graph paper the characteristics of any color, every color having its own individual graph

curve. By the examination of these curves engineers can easily determine the reflectance properties of any color, or they can tell whether colors match. As no two curves are exactly alike, unless they are for the same color, an absolute match is assured when two curves coincide. With the facsimile service of the Western Union Telegraph Company it is possible to send these



Western Union's new facsimile telegraph system transmits color matches and color specifications

curves by wire, and thus scientifically accurate color specifications or color matches can be telegraphed in a few minutes to printers, advertisers, designers, or anyone who needs color analysis in a hurry.



Sample "colorgram" showing characteristics of two yellows sent by wire for a color comparison

The IPI laboratory men, it is stated, have already sent several colorgrams from New York City to Chicago when rush requests for color matches have been received. The field of application for the spectrophotometer widens now that the analyses made by it may be transmitted by wire in a very brief time.

BLUE STREAK 4-MAGAZINE QUICK MIXERS

shed new light on composing
room problems

● You may see the solution to perplexing composing room problems when you consider them in the light of the new Blue Streak Quick Mixers.

Model 30 and Model 29 will do things for you that no previous machines could do. They offer new opportunities for more efficient operation.



TRADE **LINTYPE** MARK

MODEL 30 with 4 main and 4 auxiliary magazines, has a range up to condensed 60 pt. It can turn out all the composition for many jobs without change of magazines. The operator can mix faces from any adjacent pair of magazines with the touch of a key. He can change from one pair of magazines to another with one effortless turn of a handle. Model 29 provides quick mixing from main magazines only; of text and display, together or alone. Both models can be equipped with only three or two magazines.

A-P-L FRANKLIN GOTHIC EXTRA CONDENSED; LINTYPE BOOKMAN AND GOTHIC NO. 13

MERGENTHALER LINTYPE COMPANY

Brooklyn, New York

NEW YORK CITY · SAN FRANCISCO · CHICAGO · NEW ORLEANS · CANADIAN LINTYPE LIMITED, TORONTO, CANADA · REPRESENTATIVES IN THE PRINCIPAL CITIES OF THE WORLD

Please Mention The INLAND PRINTER When Writing to Advertisers

85

The Inland Printer

J. L. FRAZIER, Manager

Published Monthly by The Inland Printer Company
205 W. Wacker Drive, Chicago, Illinois, U. S. A.

Volume 99 • MAY, 1937 • Number 2

THE INLAND PRINTER is published on the first of every month. It furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in typewritten manuscript.

SUBSCRIPTION RATES

Two years, \$7.00; one year, \$4.00; payable always in advance. Sample copies, \$0.40; none free. Make all remittances payable to The Inland Printer Company.

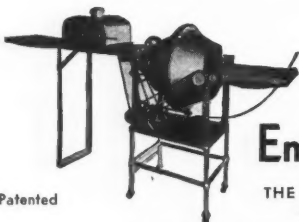
When Subscriptions Expire the magazine is discontinued unless a renewal is received prior to the publication of the following issue. Subscribers should avoid possible delay by remitting promptly.

Foreign Subscriptions.—To Canada, \$4.50, postage prepaid; to countries within the postal union, \$5.00 a year in advance, postage prepaid. Make foreign money orders payable to The Inland Printer Company. Foreign postage stamps are not accepted.

FOREIGN SUBSCRIPTION AGENTS

The MacLean Company of Great Britain Ltd., 2, 3, & 4 Cockspur Street, London, S.W.1., England.
Wm. Dawson & Sons, Cannon House, Pilgrim Street, Ludgate Circus, London, E. C. England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.
Alex. Cowan & Sons (Limited), Wellington, New Zealand.
F. T. Wimble & Co., 87 Clarence Street, Sydney, N. S. W.
John Dickinson & Co. (Limited), Cape Town, Durban, and Johannesburg, South Africa.
A/S Narvesens Kiosikkompani, Postboks, 125, Oslo, Norway.
Maxwell Abrams, P. O. Box 1112, Johannesburg, South Africa.
Benjamin N. Fryer, c/o Newspaper News, Lisgar House, Wynyard Square, Sydney, N.S.W., Australia.
Warwick Bock, C. P. O. Box 287, Auckland, New Zealand.
Akateeminen Kirjakauppa, Helsinki, Finland.
Acme Agency, Casilla Correo 1136, Buenos Aires, Argentina.
Maruzen Co., Ltd., 6 Niho, Tokyo, Japan.
ORBIS, P. O. Box 240, Praha, Czechoslovakia.
Harry S. Tomita, P. O. Box 1230, Honolulu, Territory Hawaii.
S. Christensen, P. O. Box 536, Montreal, Canada.

EXECUTIVE 45 years of age, 27 years' experience in two plants of 15 to 20 cylinders, including 2-color presses. Practical and thorough knowledge of composition, presswork and binding, MANAGEMENT, SALES, PRODUCTION, ESTIMATING, COSTS. Highest recommendations. Box B 36.



Automatic Embossograph

THE LATEST MODEL HIGH SPEED AUTOMATIC MACHINE FOR PRODUCING

Flexible and Permanent Raised Printing

New principle makes possible simple construction and this LOW PRICE New Patented Type "D" \$485.00

Send for descriptive machinery folder, also for 4 page price list of compounds in great variety

The Embossograph Process Co., Inc., 251 William St., New York City

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situation Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum, \$1.50. Count ten words to the line, address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order. The insertion of ads received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of The Inland Printer free to classified advertisers.

ADVERTISING—HOME STUDY

THE ADVERTISING MINDED pressman and printer is qualified to make the most money. Many have graduated from this long established school. Common school education sufficient. Send for free booklet outlining home study course and requirements. PAGE-DAVIS SCHOOL OF ADVERTISING, 3601 Michigan Ave., Dept. 9505, Chicago.

BUSINESS OPPORTUNITIES

MONOTYPING WILL INSTALL complete composition and material plant on or near premises of publication or ad agency printer or printing center with need for such service; contractual or co-operative basis; eastern city preferred. All inquiries solicited and answered. B 35

FOR SALE

WE HAVE A complete photo-engraving equipment, size 10 x 10", brand new and first-class, at about one-third its actual value for cash. Free instructions how to operate successfully if needed. Also have a 20 x 20" process camera, new, for \$90 cash. If you mean business, write E-Z ENGRAVING CO., Texarkana, Texas, U. S. A.

A BANKNOTE EQUIPMENT for making steel bonds, certificates, checks and other securities; includes lathe counters, borders, finished plates and printed stock. For information address W., 407 S. Clifton Terrace, Washington, D. C.

COMPLETE PLATE-MAKING EQUIPMENT for offset work, photoengraving, electrotyping and stereotyping; many great bargains. MILES MACHINERY COMPANY, 18 East 16th Street, New York, N. Y.

MULTICOLOR AND M 24 printing presses, air feeders and continuous feeders; sales, parts, service. Parts catalog sent on request. B. VERNER & CO., 298 Broadway, New York, N. Y.

BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 720 S. Dearborn St., Chicago, Ill.

FOR SALE—Premier, with Cross feeder and extension delivery, sheet 42 x 56; wonderful condition; now running; priced to sell \$1300. RODALE PUBLICATIONS, Emaus, Pa.

MARGACH METAL FEEDERS, used, rebuilt like new, \$50 each, discount for quantity; new style pig molds, \$2 each. INLAND SUPPLY CO., 225 West 8th St., Kansas City, Mo.

RUBBER PLATE EQUIPMENT—H. H. H. electro-hydraulic vulcanizer and our proven methods insure precision rubber plates. H. H. HEINRICH, Inc., 200 Varick St., New York.

ALL STANDARD MACHINES, 1/4" five boxes (25,000) \$3.50; 10 boxes \$6.25; 3/4" five boxes \$4.25; 10 boxes \$8.00; prepaid and guaranteed. ARMSTRONG WEST, Statesboro, Ga.

PUMICE SOAP—Medium, coarse and very fine; guaranteed quality and price. Write for samples. ANCHOR CORE ECONOMY SOAP CO., 327 S. Wood St., Dept. I, Chicago.

SPECIAL OFFER—10 rolls 1 1/2 inch 35 lb. 500 feet to roll gummed tape and printing complete, \$4.50. Samples on request. WEINER LABEL CO., Oradell, N. J.

PRICES REDUCED—Hammond routers and type-hi planers, now \$79.50 and up. HAMMOND MACHINERY BUILDERS, 1616 Douglas Ave., Kalamazoo, Mich.

FOR SALE—Job printing plant in Iowa; local and mail order business; yearly volume around \$6,000; excellent opportunity for expansion. B 34

TWO ROWE TRIMMERS, available in New York; must be sold at once. THE CRAFTSMEN FINANCE CO., Dept. 6, Standard Bldg., Cleveland, Ohio.

FOR SALE—Modern 96-page rotary-magazine press; page size 8 3/4 by 12 inches; two-color, two sides, 70-inch cylinder circumference. B 17

GOOD FULL SIZE used cases, 75c; spaces 20c a lb. Many other bargains. Price list free. BRADSHAW, 3214 Huron St., Chicago, Ill.

Megill's Patent
SPRING TONGUE GAUGE PINS

Reg. U. S. Pat. Office



QUICK ON. The universally popular Gauge Pin. \$1.80 dozen, 50c set of 3.

Megill's Gauge Pins
for Job Presses

Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. Circular on request

THE EDWARD L. MEGILL COMPANY
Established 1870

761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent
DOUBLE GRIP GAUGES



WISE GRIP. Adjustable. Used for any Stock. \$1.75 set of 3.

AUTOMATIC GAS and electric heaters; all type presses, \$20 to \$30. I. BALZ, 9514 Avenue K, Brooklyn, N. Y.

RULING MACHINE, Hickok, 2-beam, 48 inches wide, in good condition, \$400. BECKLEY NEWSPAPERS, Beckley, W. Va.

FOR SALE—Seybold Century 66-inch paper cutter, mill type, without treadle, with power back gauge; bargain at \$1,800. OVAL & KOSTER, Indianapolis, Ind.

REBUILT KLUGES, 48-inch Seybold cutter, lever cutters; 12 by 18 and all C. & P. presses; Miller saw with router and jig; proof press, \$29. TOMPKINS PRINTING EQUIPMENT CO., 765 S. Dearborn St., Chicago.

FOR SALE—38-inch Seybold auto cutter; rebuilt and fully guaranteed. B 5

HELP WANTED

Composing Room

LINOTYPE MACHINIST-OPERATOR wanted by high-class typographer in large city in middle West; must be familiar with Model 26 Linotype, union, know proper spacing, use of logotypes, etc.; steady position, good wages for right man. If you are just another operator, do not answer. All replies will be treated confidentially. B 33

Proofroom

PROOFREADER, non-union, experienced in reading and editing better class of book, magazine and commercial printing; steady position. Give full particulars. B 28

INSTRUCTION

PEOPLE FROM ALASKA, California, Washington, Florida, Seattle, Honolulu, and all America attend Bennett's School to learn his method of operating; his record is 12,130 ems for eight hours; established 1912; both practical and home instruction. Free catalog. BENNETT'S SCHOOL, Maumee, Ohio.

SITUATIONS WANTED

All-Around Man

BUSINESS OPPORTUNITY WANTED—Experienced man will buy small interest in printing, lithographing, binding, stationers; any capacity; references; protestant; many years manager, buying, selling, estimates, direct mail advertising. B 945

Bindery

COMBINED STOCK CUTTER and paper ruler wants position; can install and operate general and cost accounting systems. Write B 30

Composing Room

MONOTYPE KEYBOARD-CASTER machinist operator, 20 years' tradeplant, adshop experience; many labor-saving innovations; operate Giant—Material; competence proved; married; union; sober; Midwest preferred. B 25

LINOTYPE—Machinist-operator; first-class; non-union; age 36; married; desires permanent situation in high-grade shop; 9½ years' experience on machines; fast, accurate, sober and dependable. Northeast section preferred. B 939

Executives

EXECUTIVE—Can carry all or any part of the load; seasoned, practical, dependable; knows business and production management; your opportunity to secure services seldom available; large or small city. B 987

Foreman

FOREMAN — SUPERINTENDENT — Exceptional experience during sixteen years of varied executive work in New York; foreman composing rooms, including one of largest in city; superintendent of plants, including one of largest complete printing-binding plants in state; mechanical superintendent



Any number of colors on one or both sides of paper.
Fastest Flat Bed and Platen Press made.
7500 impressions per hour.

Roll feed—Delivery—Slit and cut into sheets or rewound.
Attachments for perforating, punching, tag reinforcing, eyeletting, numbering, etc.

Once through the press completes the job.

New Era Mfg. Company

375 Eleventh Avenue Paterson, New Jersey

Exclusive Selling Agents:

JOHN GRIFFITHS COMPANY, Inc.

145 Nassau Street, New York City



What Printer

would not like to print a single job and take a profit on several *different* jobs out of that one?

★ That's what you do when you sell a Blotter Campaign (*def: several pieces designed sold and produced as one*).

★ For instance, instead of printing one blotter, you will design a uniform Campaign and produce six or twelve blotters in combination form.

★ Instead of, say, 5,000 blotters you are printing 30,000 or 60,000. You are, in effect, printing a single job and reaping profits on *six or twelve different jobs*.

★ Are you taking advantage of this fresh business getter?

There is a grade of Albemarle Blotting to suit every job. It performs perfectly on your presses, and a large variety of effects can be obtained from the numerous finishes and colors available. If you are not familiar with the complete line, write us today for samples.



ALBEMARLE

PAPER MFG. CO., RICHMOND, VA.

MAKERS OF ALBEMARLE BLOTTING

weekly papers; expert: cost finding, estimating, typography, contact. Favorable to opportunity for gradual interest through independent income; age forty-two; gentle. B 37

MACHINIST OR FOREMAN for maintenance in printing plant; expert on presses, feeders, full bound and pamphlet machinery. B 21

Managers and Superintendents

SUPERINTENDENT OR GENERAL MANAGER, now employed in large publishing plant, desires to contact progressive concern where there are opportunities; excellent executive record, thoroughly capable in every capacity, clean-cut and reliable; negotiations with interested parties will be treated strictly confidential. B 31

EXECUTIVE, with proven record, seasoned, practical, dependable, experienced in every phase of printing plant operation, wants connection with progressive concern as superintendent or general manager; now employed; will go anywhere in the East. B 29

Photo-Lithography

CONNECTION with small photo-lithographer, in good industrial center, seeking an assistant quite capable of performing all work, other than typesetting and presswork, including selling, estimating, lettering, art, retouching, camera work, plate-making, etc. B 32

Pressroom

PRESSROOM FOREMAN wants position; long experience overseeing all classes of work; information and references given on request. B 18

PRESSMAN, cylinders, job cylinders, wants position; 20 years' experience halftone, job and color. B 978

SITUATION WANTED—Rotary Pressman, capable make-ready man; fine quality printing. B 999

Salesman

WEST COAST POSITION desired by middle eastern salesman; age 33 years; ten years' experience in creative selling and servicing accounts in letterpress printing and offset lithography; excellent references from nationally known accounts and employer; with present connection 12 years. B 27

Advertise in The Inland Printer, then you tell printers and sell them, too

NEW PAPERS + NEW IDEAS = NEW BUSINESS

Distinctive papers add to the success of every advertising piece or announcement.

Samples and dummies of fine Imported and Domestic papers furnished upon request.

Linweave Papers
Strathmore Papers
Thomas N. Fairbanks Papers
Japan Paper Company Papers

SWIGART
PAPER COMPANY
723 South Wells Street CHICAGO

PRICED RIGHT and Unconditionally Guaranteed!

2 MILLER HIGH SPEED 13 x 20" Automatic Presses.

1 MILLER 20 x 26" SIMPLEX Press.

2 MODEL B KELLY Presses.

1 MODEL A KELLY with extension delivery.

1 No. 3 MIEHLE UNIT with DEXTER 4 post feeder, extension dlv. Bed 33 x 46"

1 5-O MIEHLE UNIT with DEXTER 4 post feeder, and extension delivery. Bed 46 x 65".

1 4-O MIEHLE with Dexter Feeder. Bed 46 x 62".

MODEL E CLEVELAND AUTOMATIC FOLDER—19 x 25".

MODEL B CLEVELAND FOLDER with current model suction pile feeder. 25 x 38" size.

BAUM AUTOMATIC FOLDERS, model 55 and 289.

HAND FED MIEHLE and C & P Presses.

4 POWER PUNCHING MACHINES.

1 LOT OF SECONDS in various size milled iron imposing surfaces—very special prices.

2 NEWSPAPER PRESSES. One 16 pg. Goss Straight-line Rotary with A. C. 60 cycle equipment. One Duplex Dble. Drive Angle Bar Press, 8 page (pg. sizes up to 8 col. 12 em) fully equipped including A. C. 3 phase electrical equipment.

TYPE & PRESS OF ILLINOIS

New and Used Printing Equipment—Unconditionally Guaranteed

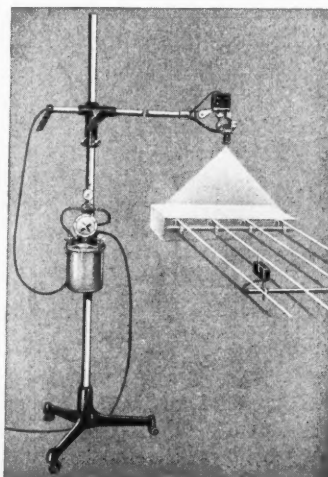
632 SHERMAN STREET ★ CHICAGO

Branch: 1712 Chestnut Street, St. Louis

SPRAYOMATIC

announces a complete new line of portable and stationary offset eliminators, either pressure or gravity fed. Sprayomatics are designed for every offset problem and for all types of presses.

"SPRAYOMATIC—THE PIONEER OF PORTABLE SPRAY UNITS," gives you a proven product, based on several years of specialized manufacture of offset eliminators.



Our prospectus, which we will gladly send you explains many new and unique features which make the new Sprayomatics outstanding offset eliminators.

Distributors throughout the world

THE
Sprayomatic
PRODUCTS
COMPANY

1120 Harrison Ave.
Cincinnati, Ohio



• Send for this new demonstration broadside on ADIRONDACK BOND.



An
INTERNATIONAL
Value

ADIRONDACK BOND solves the problem of producing business printing at low cost. Low in price, economical to handle and available in bright white and twelve attractive colors with envelopes to match, in a full range of sizes and weights.

Please Address All Requests to Sales Dept. B
INTERNATIONAL PAPER COMPANY

220 East 42nd Street, New York, N. Y.

Branch Sales Offices: BOSTON CHICAGO CLEVELAND

A DIRONDACK BOND

Made by the Makers of: TICONDEROGA TEXT • TICONDEROGA BOOK PAPERS • TICONDEROGA VELLUM • CHAMPLAIN TEXT
CHAMPLAIN BOOK PAPERS • SARATOGA BOOK PAPERS • SARATOGA COVER • LEXINGTON OFFSET
ADIRONDACK BOND AND LEDGER • BEESWING MANIFOLD • INTERNATIONAL Mimeo SCRIPT

Please Mention The INLAND PRINTER When Writing to Advertisers

It was back in the days following the Civil War when the inventive genius of Walter Scott revolutionized the building of Printing Presses.

His lifetime was devoted to serving newspaper publishers and printers who were alert and progressive, and who sought the best machinery to advance their business that money could buy.

Upon such a foundation of service, rigidly adhered to, does the Walter Scott Company, of Plainfield, N. J., progress today.

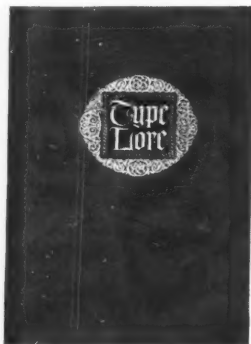
NEW YORK: 230 West 41st Street



CHICAGO: 1330 Monadnock Bldg.

"TYPE LORE"

By J. L. FRAZIER



Get your copy
at this

**SPECIAL
PRICE!**

Formerly
\$3.75

Now

\$1.50

ONLY A FEW LEFT!

But until they're gone, you can have a copy for only \$1.50, postpaid! Practical, esthetic, and historical phases of typography; also where and how to use various popular type faces. 144 pages; size 7¾ by 11; handsomely bound. A bargain—if you take quick action! Send check or money order to

THE INLAND PRINTER
205 West Wacker Drive, Chicago, Illinois

A Practical Book

NEW! By a Practical Man

There is a growing interest in Stereotyping. It has a definite place in the printshop. This book tells why and how. You will want to know about latest improvements in this process.

BY GOGGIN Manual of Stereotyping

CONTENTS: There are five general headings: **History, Equipment, Materials, Manipulations, and Glossary and Encyclopedia.** In the first, the process is traced from its beginnings in China in the eleventh century to now. The next three subjects are treated by the "question and answer" method. Under **Equipment** appear: Moulding Machine; Backing Table; Forming Machine; Metal Pot, Pump, and Throat; Casting Box. Under **Manipulations** are: Preparation of the Mat; Preparing the Form; Penciling the Mould; Supporting Mould Spaces; Trimming Mould; Drying and Positioning; Casting Curved Plates; Faulty Formations in Cast; The Cold Shot; Overlay and Underlay; Flat Shell Casting; Registering for Colors; Pressure Casting; Plating; Base Metals.

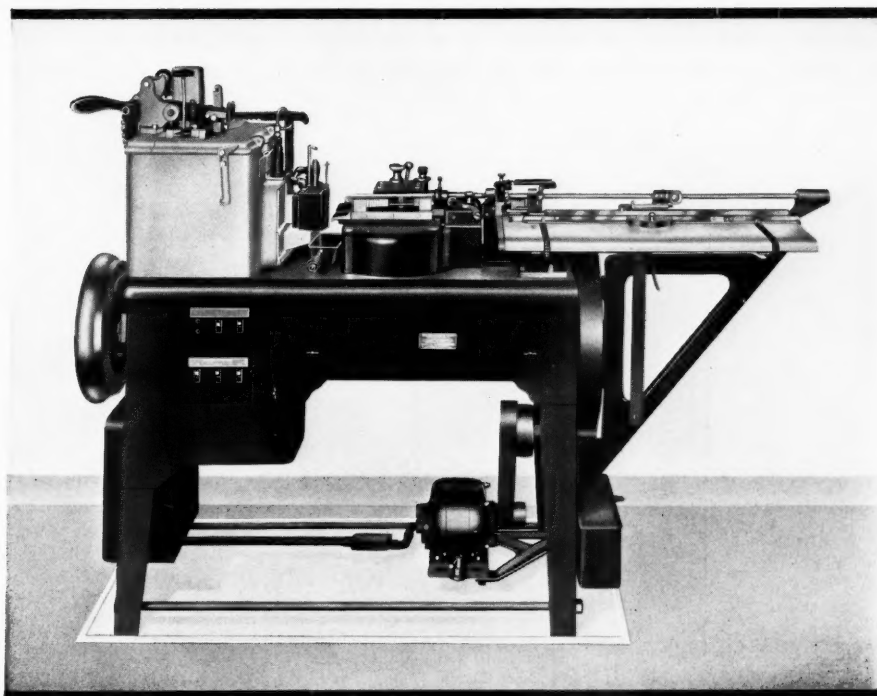
Cloth, 5½ by 8, 256 pages.

\$5.00
PLUS 15c.
POSTAGE

THE INLAND PRINTER CO.

Book Department • 205 West Wacker Drive, Chicago

ALL THE STRIP MATERIAL YOU NEED!



From ONE easily-operated machine

THE ELROD

quickly provides an ample supply of high quality strip material, leads, rules, slugs, and base—from one to 36 points in thickness—with a minimum amount of operator attention.

Elrod strip is truly solid. It is free from brittle breaks, welds, and air holes, the result of flowing a continuous body of molten metal through a water-cooled mold or die in which the material is shaped as the metal solidifies. Elrod base and rules will withstand the most severe pressure during press runs.

A special operator is not required. Anyone in the plant, after a brief

period of instruction, can keep on hand a full supply of rules, leads, slugs, and base by running the machine at convenient times. Once the strip is started, he needs only at intervals to replenish the metal in the crucible and to remove the product from the delivery table.

By eliminating shortage of strip material in the composing room, the Elrod saves compositors' time, simplifies make-up, facilitates lock-up, and lowers production costs.

The Elrod is moderate in first cost; surprisingly low in maintenance expense. Write now for complete information and prices. No obligation.

LUDLOW TYPOGRAPH CO.

Set in the Ludlow Tempo family. 2032 CLYBOURN AVENUE + + + CHICAGO, ILLINOIS

PRINTING DEVELOPS NEW FRONTIERS. Series of 1937—Published Bi-Monthly

A continuation of a series of Informative Booklets published during 1936 by West Virginia Pulp & Paper Co.



The best way to get more printing orders is to suggest more ideas about the value of printed advertising to buyers. The more definite the ideas, the more easily these minds are stimulated and the more printing orders result. This Consumer Booklet No. 15 is designed to stimulate a wider use of House Organs.

Previous issues of 1937 Series:

No. 13 — "Travel, Recreation and Vacation"—the first of the present series, published January 1st.

No. 14 — "Making a Friend of the Customer with Package Inserts"—the second of the present series published March 1st.

Copies of all issues available through your Westvaco Distributor—See opposite page.

STERLING ENAMEL

"Seeing is Believing"

Sterling Enamel—a moderately priced Westvaco Coated Book paper—has the essential smoothness of surface, bright white color, high gloss and clear formation for black and multicolor printing.

Its exceptional performance for high speed volume production—the result of research and experimentation—commends it as the "safe" coated paper for general stock use.

High press production holds the keys to profits. Sterling Enamel is continually demonstrating its merit for quality printing with volume capacity. It is a sheet of dependability.

"Seeing Is Believing." Westvaco Inspirations for Printers No. 104 contains convincing demonstrations of the qualities of Sterling Enamel for color and black and white printing.



WESTVACO INSPIRATIONS FOR PRINTERS NO. 104
THE "THREE MEDIA" ISSUE

This noteworthy contribution to the literature of the Graphic Arts comprises a display of sparkling specimens, with comprehensively brief descriptions of the three printing media, LETTERPRESS, OFFSET and SHEET FED GRAVURE, in company with a modern example of color photography reproduced in four colors on the outer cover and brilliantly mirrored through the glossy varnished surface.

The LETTERPRESS Section shows a striking array of four-color subjects of varying screens, reproduced on STERLING ENAMEL. The result is all the more remarkable when it is recalled that none of the illustrations was made for STERLING ENAMEL, but were gathered from many sources in various forms—electros, pattern plates, originals, and other forms of photoengraving.

In the three other sections appear SHEET FED GRAVURE subjects—one and two-color demonstrations by OFFSET—and one and two-color LETTERPRESS specimens on Antique.

Aptly termed an "Exhibition Piece," it promises to become a Collector's Item of fine printing specimens.

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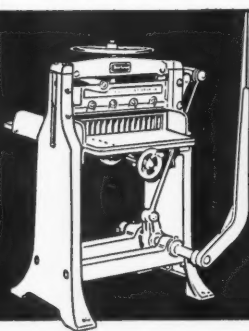
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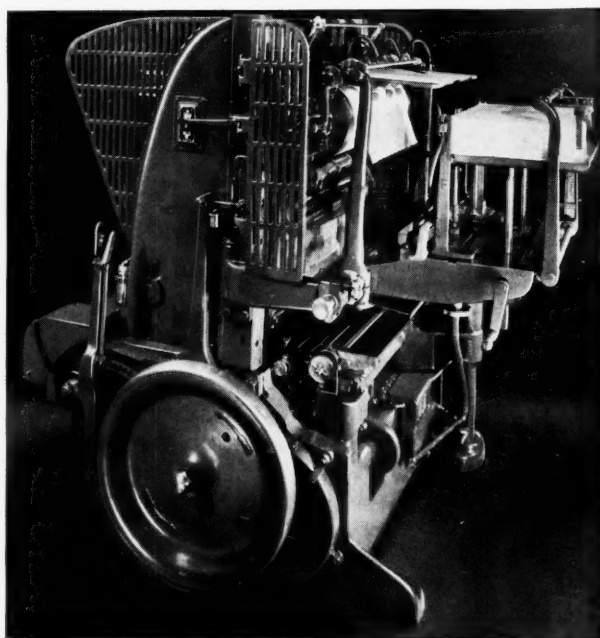
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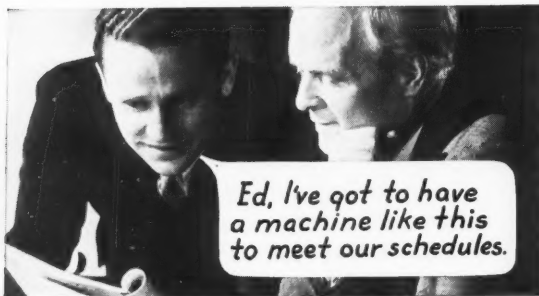
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WIRE STITCHER FEEDER



These words from a harassed superintendent express a condition prevailing in many plants. On one side the natural resistance of old equipment. On the other side the pressure for production—faster, faster, faster.

Replacing three or four single head stitchers, this fast, automatic machine can match the capacity of your high speed folders—can take up to 9000 saddle stitching operations per hour. Easy to set, easy to adjust, the versatile Christensen is designed to handle small jobs equally well—to set new time and work standards on all types of inserting and saddle stitching work.

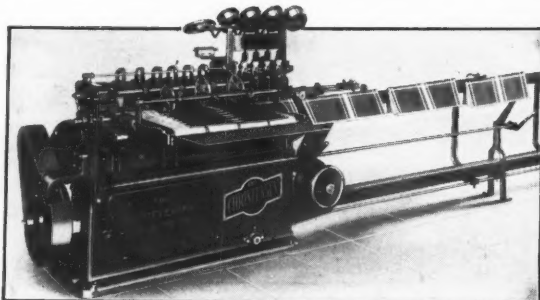
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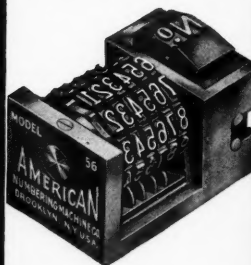
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AT ALL BRANCHES
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RUBBER and FABRIC-COVERED ROLLERS for high-speed newspaper and magazine presses.

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GRAINING ROLLERS for reproducing wood graining on metal.

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BUT HE SAVED TWO DOLLARS

With important prospects to close the next morning, the salesman did this to save the few dollars a berth would cost, arriving at his destination exhausted and unable to cope with the situation — and lost the orders.

What was he traveling for? To save money on his traveling account or to secure profitable business?

Why does a printer refuse to buy rollers? Is it to count the amount that the rollers would cost as part of his profits? There is certainly no real economy in that. The cost of a set of rollers is but a small fraction of the economy that lies in replacing rollers at the proper times.

See that your rollers are firm (not hard), resilient and tacky. If they are not, they are not doing what they are on the press to do and they should be renewed. Continuing to use them is at the expense of ink, pressmen's time, and poor printing, and the printing you send out is your salesman to bring in future orders.

The cost of rollers is small in comparison to the value of the printing they turn out; and their value is in what they will do and not in what it is said they will do.

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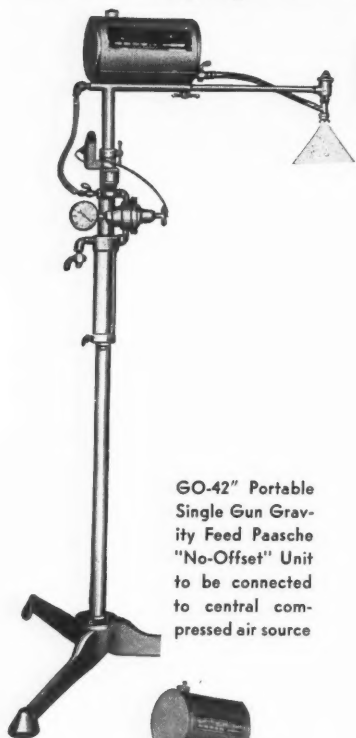
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The Paasche *"NO-OFFSET"* Process

Both Equipment and Solution are Now Licensed by

U. S. PATENT No. 2,078,790



GO-42" Portable
Single Gun Grav-
ity Feed Paasche
"No-Offset" Unit
to be connected
to central com-
pressed air source



GO-84" Portable
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ity Feed Paasche
"No-Offset" Unit

● This process originally introduced in 1931 by the Paasche Airbrush Company to prevent ink offset by automatically applying an atomized solution to produce an invisible separation between freshly printed sheets revolutionized high speed color and glossy ink printing.

From the inception of the process, the Paasche Airbrush Company pioneered its development in the graphic arts industries with equipment ranging from portable units readily moved from press to press, to permanent ventilated line systems for entire pressrooms where the solution is supplied from a central source.

The many years of experience obtained in serving printers and lithographers is reflected in the construction,

operation and efficiency of the complete line of Paasche "No-Offset" Units,—now standard in hundreds of leading plants in this and foreign countries.

The Paasche "No-Offset" Solutions—transparent, noninjurious, noninflammable—have conclusively demonstrated their superiority in providing the most effective treatment on all types of printing including metallic, high gloss and varnish inks without resorting to heat.

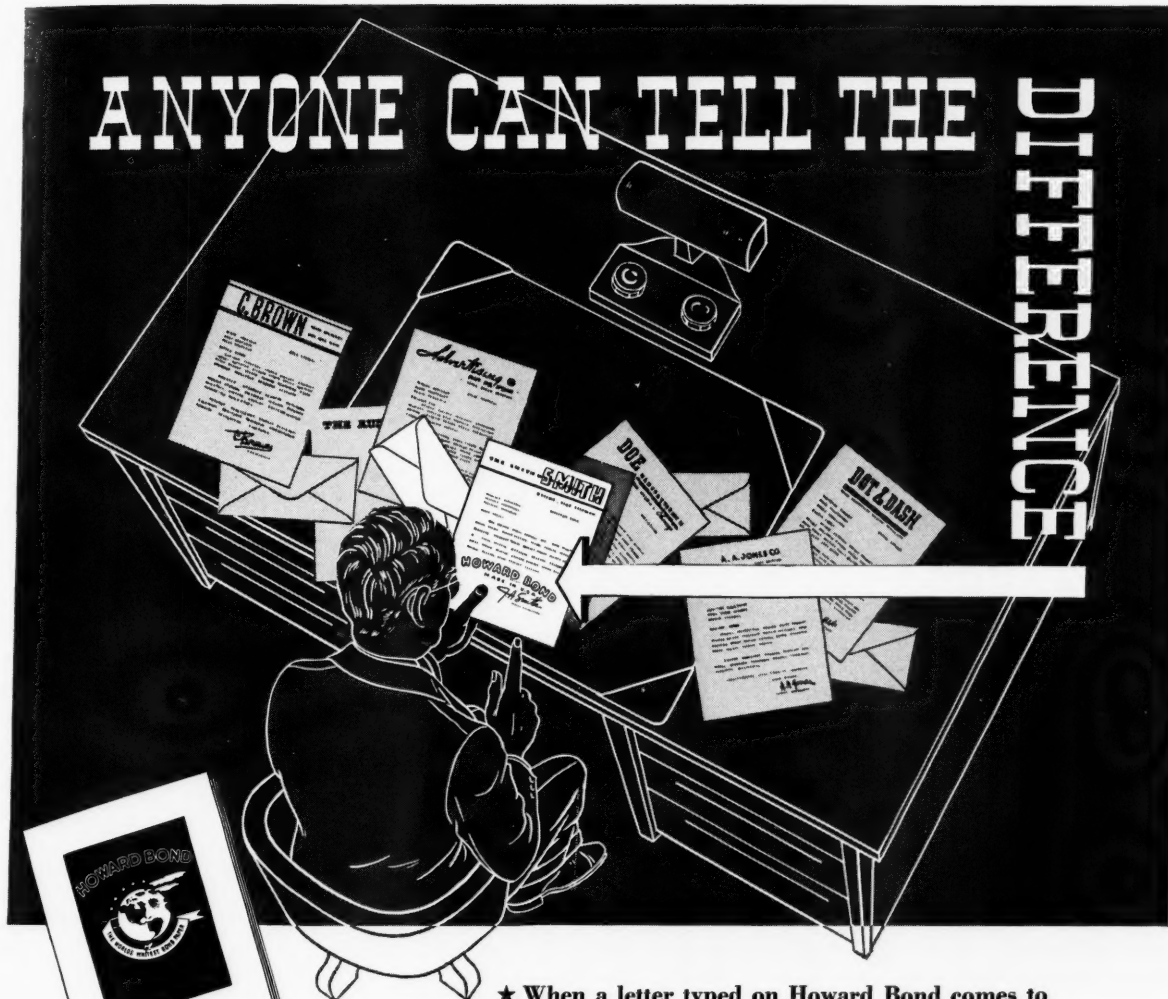
It is conservatively estimated that MILLIONS have been SAVED by the use of this process—Share in these benefits by installing the Paasche "No-Offset" Process Now! Write us today for details.

Paasche Airbrush Co.

"NO-OFFSET" DIVISION

1905 Diversey Parkway, Chicago, Illinois

ANYONE CAN TELL THE DIFFERENCE



• Write for your copy of the New Howard Bond Portfolio.



★ When a letter typed on Howard Bond comes to your desk—it immediately stands out among the rest as **THE WORLD'S WHITEST BOND PAPER**. To compare its strength, its clean, smooth, uniform surface is to tell why Howard Bond is recognized everywhere as "The Nation's Business Paper." Send for the Howard Portfolio. Specify Howard Bond for your letterheads and commercial forms.

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THE HOWARD PAPER COMPANY • URBANA, O.

HOWARD BOND

WATERMARKED

The Nation's Business Paper

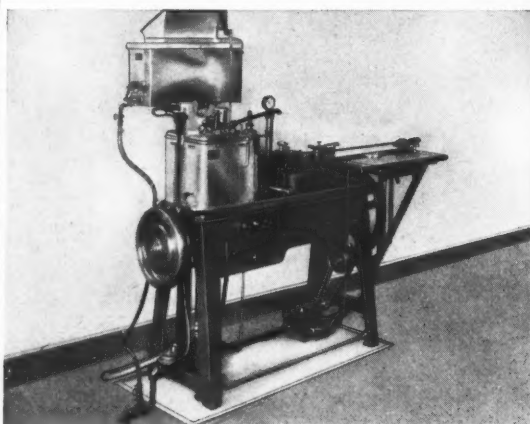
THE HOWARD PAPER CO., URBANA, OHIO • Send me the New Howard Portfolio

Name _____ Pos. _____ Firm _____
Address _____ City _____ State _____

(Please attach to your business stationery)

I. P.—5-37

Please Mention The INLAND PRINTER When Writing to Advertisers



SPEEDING PRODUCTION Towards New Economies

Today's insistent demand for dependability in modern production is capably met by the indisputable advantages of the Monomelt Single Melting System in connection with all makes of material-making, slug and type-casting machines.

Find out NOW what Monomelt can do for you.

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is EASY to use

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Want something different? That's easy with Indian Head. Try the two tone ripple stocked in all colors.

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Indian Head Cover is easy to buy because the price is modest and there is a dealer near you who has it in stock.

Attach the coupon below to your letterhead and we will send you the big free sample book showing the complete line.

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FREE

A COMPLETE Sample Book

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POSITION _____

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But a little lost time here and a little lost time there, we have a growing deficit. Particularly does this loss increase when trying to line-up and register forms by a hit and miss method. **BUY A**

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SPEED ACCURACY PROFIT
Precision Built, to Geared Accuracy
Built in four sizes: 25"x38", 38"x50", 45"x65" and 50"x75"

Depend upon the CRAFTSMAN to give you the results you are looking for when registering and lining up any kind of form. Decision of the CRAFTSMAN will be final—no argument.

You Need this table NOW. Write Waltham or Chicago Office for folder giving full particulars and attractive proposition for owning one.

Craftsman Line-up Table Corporation
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INCORPORATED
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HAVE YOU TRIED...

WYTEK BOND?

Where strength is required use Wytek Bond—the tough, rugged bond especially made for office or factory forms, catalog pages and inexpensive letterheads. It has exceptional working qualities on press and



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Without obligation, send details about your Special Trial Offer on Fasdri Black.

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ROUSE Lead and Rule Cutters are made with the experience of 38 years in building tools for printers behind every unit.

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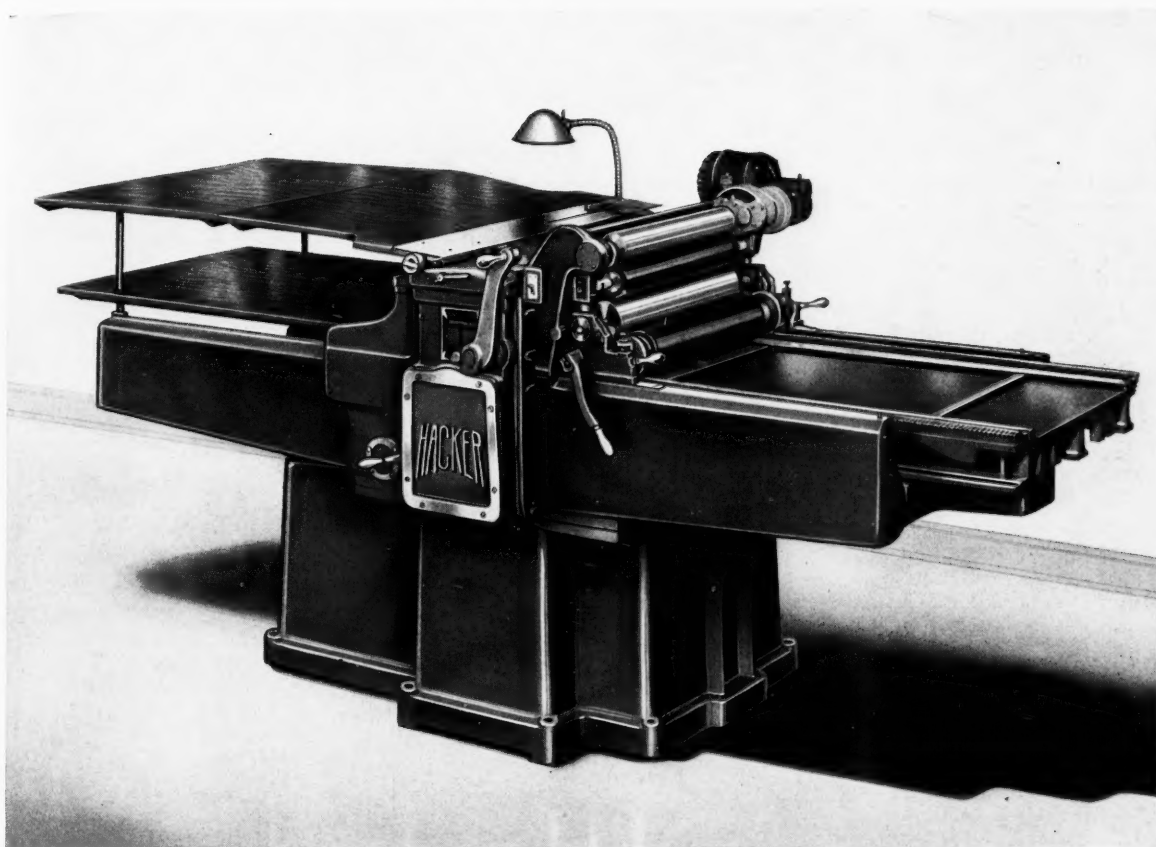
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No. 5B Hacker Test Press, size 19"x25"

also made 30"x25"

What is the difference between a Test Press and a proof press?

A proof press is a lightly constructed machine for typographic proofing. A test press is a heavy duty precision machine for mechanical proofing for inspection purposes. A proof press rides the form; a test press rides the bearers. A test press tells the truth in terms of real cylinder press impression.

What is a Test Press for?

To inspect plates and type and forms for imperfections, for inaccurate height, for inaccurate position.

So what?

To save makeready by eliminating in advance the inaccuracies which cause makeready.

These questions are discussed in new catalogue No. 37. Send for copy. Also booklet "Cause and Prevention of Makeready," an authoritative treatise on the subject.



HACKER MANUFACTURING COMPANY

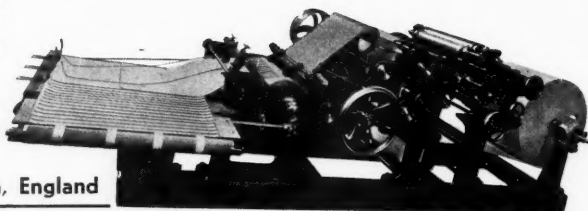
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Manufacture of Multi-Color
HIGH SPEED ROTARY PRESSES

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LEE TWO-REVOLUTION PRESS

A low-priced cylinder press for high
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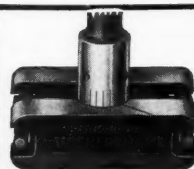
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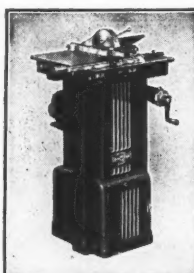
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Make your own tint plates
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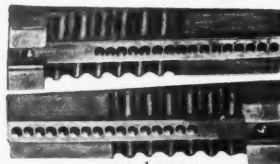


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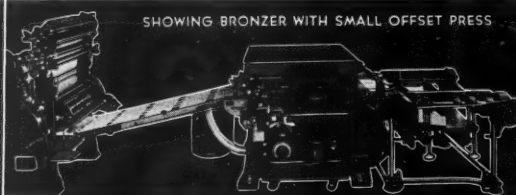
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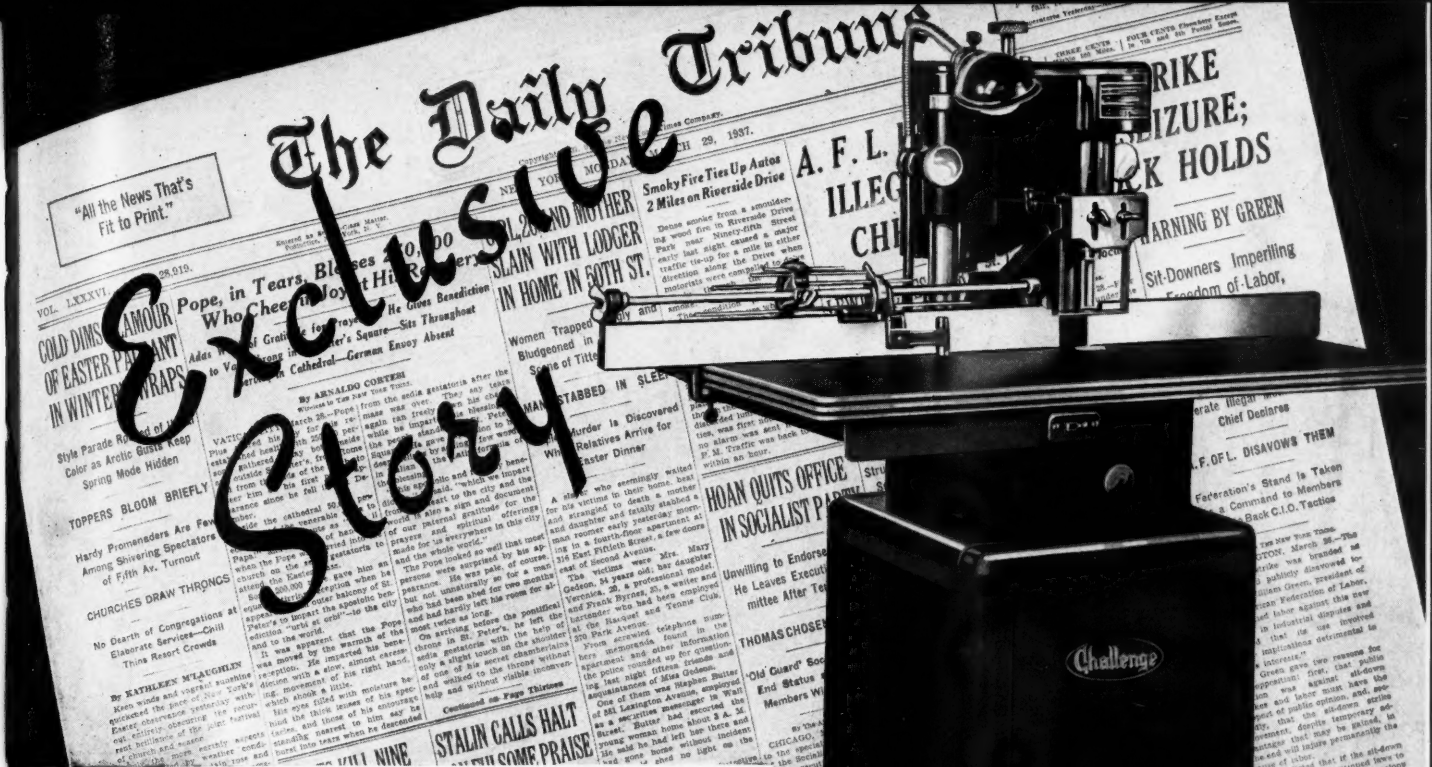
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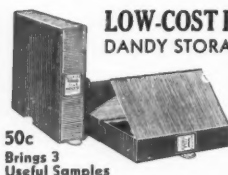
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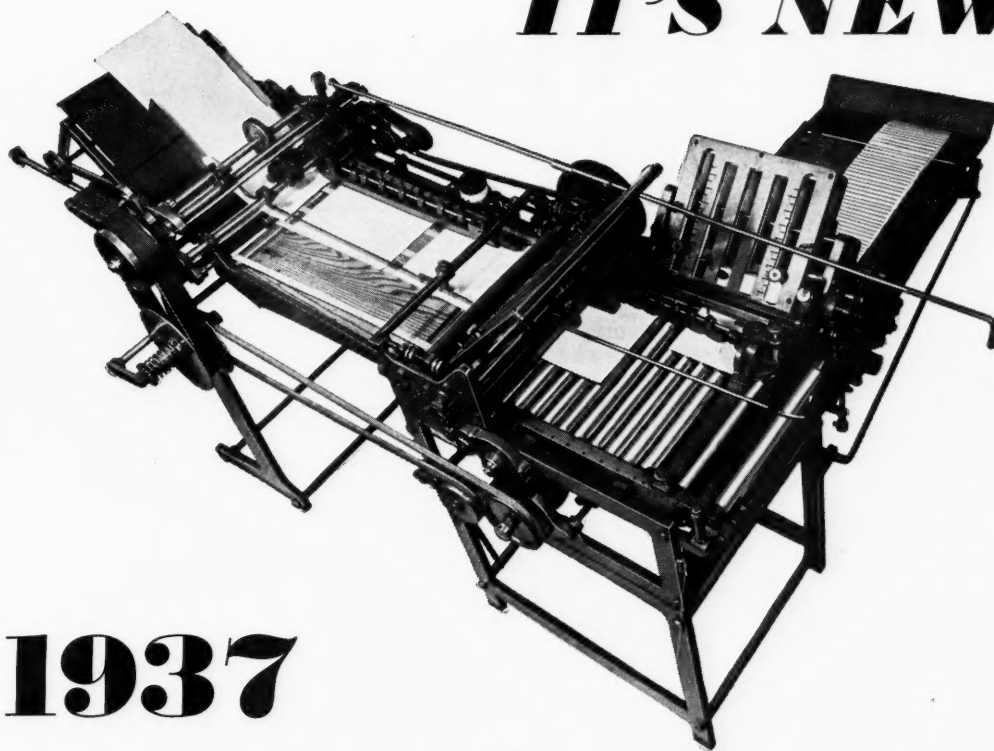
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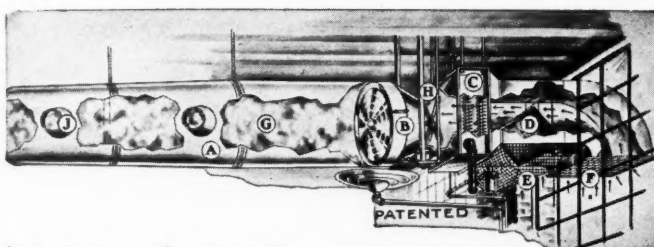
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The Inland Printer

Volume 99
Number 2
May, 1937

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the Printing and Allied Industries • J. L. FRAZIER, Editor*

LEADING ARTICLES IN THIS ISSUE

	PAGE
★ Small Camera to the Rescue!.....	27
Foreman or Engineer—Which?.....	31
Cellophane Shows Brilliant Ink.....	33
Printing Salesmanship.....	35
The Curious Confusion of Garamond.....	53
New Light Upon Old Problems.....	57
'Twas a Monster in Those Days!.....	58
Profit in Careful Proofreading.....	59
Halftones: Take Your Choice.....	64
What Do Those Type Faces Say?.....	67
Insert Features a Fine Product.....	68
Color Lesson—in Two Scenes.....	72

REGULAR DEPARTMENTS

	PAGE
★ Monthly Mailing Piece.....	38
Blotter Suggestions.....	40
Editorial.....	41
Specimen Review.....	45
House-Organ Parade.....	60
The Pressroom.....	61
The Proofroom.....	65
I. P. Brevities.....	71
The Open Forum.....	74
The Month's News.....	79

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Advertisers In This Issue

Name	Page
Albemarle Paper Mfg. Co.....	87
American Numbering Machine Co.....	96
American Type Founders.....	43-44
Badger Paper Mills.....	14
Bahnson Co., The.....	108
Baum, Russell E.....	107
Beckett Paper Co.....	12
Bingham's, Sam'l, Son Mfg. Co.....	97
Brandtjen & Kluge.....	Cover
Brock & Rankin.....	100
Challenge Machinery Co.....	104, 105
Chandler & Price Co.....	94
Christensen Machine Co.....	96
Christie, L. A. S. Co.....	106
Cottrell, C. B., & Sons Co.....	13
Craftsman Line-up Table Corp.....	100
Cromwell Paper Co.....	Cover
Dandy Storage File Co.....	106
Dayton Rubber Mfg. Co.....	11
DeVilbiss Co.....	20
Dexter Folder Co.....	15
Embossograph Process Co.....	86
Engdahl Bindery.....	106
Feather, The Wm., Co.....	104
Gilbert Paper Co.....	10
Goes Lithographing Co.....	106
Griffiths Co., John.....	87
Grove, Jacob R., Co.....	106
Hacker Mfg. Co.....	103
Halley, Jas., & Sons, Ltd.....	104
Hamilton, W. C., & Sons.....	17
Hammermill Paper Co.....	23
Hammond Machinery Builders.....	104
Harris Seybold Potter Co.....	2
Henschel, C. B., Mfg. Co.....	104
Hoe, R., & Co.....	104
Hood-Falco Corp.....	102
Howard Paper Co.....	99
Ideal Roller & Mfg. Co.....	16
International Paper Co.....	89
Intertype Corporation.....	Cover
Kelly, E. J., Co.....	102
Kimberly-Clark Corp.....	3
Kimble Electric Co.....	94
Knowlton Bros.....	100
Lanston Monotype Machine Co.....	5, 24
Ludlow Typograph Co.....	1, 91
McLaurin-Jones Co.....	8
Maxwell Paper Co.....	21
Megill, The Edw. L., Co.....	86
Mergenthaler Linotype Co.....	85
Miehle Printing Press & Mfg. Co.....	95
Miller Printing Machinery Co.....	7
Monomelt Co.....	100
Nashua Package Sealing Co.....	109
Nation-Wide Papers, Inc.....	94
Nekoosa-Edwards Paper Co.....	19
Newberry Ink Compound.....	106
New Era Mfg. Co.....	87
O.K. Light Type Foundry.....	96
Paasche Airbrush Co.....	98
Printing Machinery Co.....	102
Process Rubber Plate Co.....	106
Richards, J. A., Co.....	106
Rising Paper Co.....	6
Rouse, H. B., & Co.....	102
Scott, Walter, & Co.....	90
Seybold Machine Co.....	18
Sprayomatic Products Co.....	88
Stephens & Wickersham Quoin Co.....	104
Sterling Type Foundry.....	106
Strathmore Paper Co.....	9
Superior Engraving Co.....	22
Swigart Paper Co.....	88
Tarrant, Jack, School of Estimating.....	104
Ti-Pi Co.....	104
Type & Press of Illinois.....	88
Vandercook & Sons.....	104
Want Advertisements.....	86
Warnock, W. S., Co.....	104
Webendorfer-Wills Co.....	104
Weston, Byron.....	4
West Va. Pulp & Paper Co.....	92-93
Wetter Numbering Machine Co.....	109
Williams, Brown & Earle.....	104
Wytek Sales Co.....	101

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DEPENDABLE OPERATION

due to features which eliminate interruptions of service

Features No. 12, 18, 20, 23, 26, 33, 48, 49, 55, 56, 61, 62, 64, 67, 72, 73, 74, 79, 80, 91, 92, 95, 96

RANGE AND FLEXIBILITY

to meet the changing requirements of today and tomorrow

Features No. 4, 13, 16, 22, 28, 86

OPERATOR CONVENIENCES

which make for a greater output of type with reduced effort

Features No. 2, 3, 5, 6, 9, 11, 15, 18, 22, 25, 27, 34, 39, 45, 46, 51, 52, 53, 70, 71, 74, 75, 81, 83, 85

MECHANICAL SIMPLICITY

"Parts which do not exist cannot cause trouble or wear out"

Features No. 5, 6, 7, 12, 29, 33, 34, 38, 47

MANY SAFETY FEATURES

which protect the operator and prevent damage to machine

Features No. 8, 23, 37, 57, 60, 65, 68, 73, 90, 101

DURABILITY: LESS WEAR

and minimum costs for machine repairs and replacements

Features No. 4, 10, 50, 58, 66, 69, 79, 84, 87, 97

EASE OF ACCESSIBILITY

...convenience of making necessary machine adjustments

Features No. 2, 41, 42, 43, 54, 56, 59, 63, 78, 93, 94

LABOR-SAVING DEVICES

which mean easier work for the operator and the machinist

Features No. 19, 20, 33, 41, 42, 43, 44, 59, 63

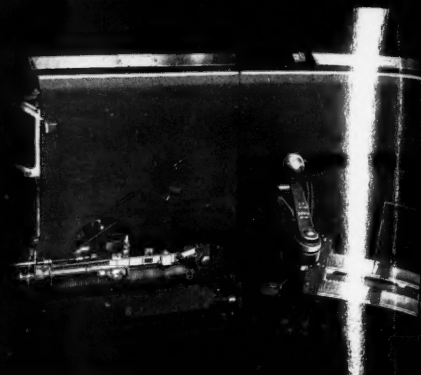
MANY OTHER ADVANTAGES

...improved appearance, minimum equipment, cleanliness

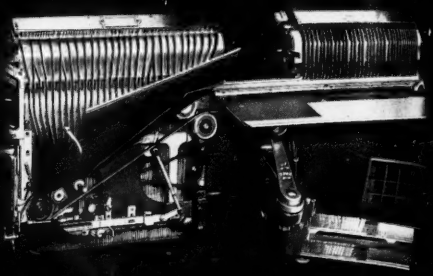
Features No. 1, 19, 20, 22, 26, 28, 67, 74, 95

A complete list of the 101 features of the new Streamlined Intertypes, illustrated, will be furnished on request. Please address Intertype Corporation, 360 Furman Street, Brooklyn, N. Y., or the nearest Intertype Branch

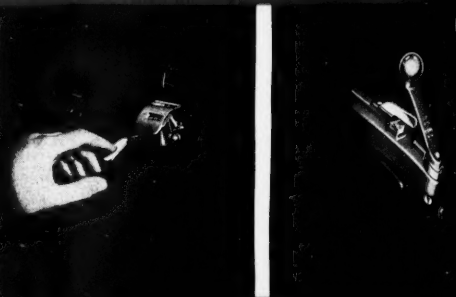
STEP AHEAD WITH THE NEW Streamlined Intertypes



Streamlined Intertype front covers. These covers protect the operator from the danger of moving parts. They also protect the assembling mechanism from dust and dirt. The covers are easily opened, as shown in the picture below, to the assembling mechanism.



Below, at the left, is the finger-flip lever used for changing from one font of type to another. In the other picture below, at the right, shows the handle and switch used for shifting both the front and side magazines from one position to another.



All Streamlined Intertype magazines are easily removed and replaced from the front of the machine, as shown below. Full-length or half-length magazines can be used in any position, and magazines are available in either half or three-quarter length.

